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# The Classical Journal

PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH  
WITH THE CO-OPERATION OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND

Volume XI

MARCH 1916

Number 6

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# THE CLASSICAL JOURNAL

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## Editorial

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### EXEGI MONUMENTUM

Perhaps no man, certainly no scholar, was ever able to bring to a close a life of full achievement satisfactory to himself. However complete, externally, any contribution may seem to others who admire, we may be sure that the author himself is aware of imperfection. The greater master that he is in his chosen field, the deeper will be his realization of an unattained ideal. However, it is a source of reasonable gratification for a scholar to finish a set task even for the opportunity it affords now of beginning something new. We may be sure that he will not rest content in idleness. Even though old Vincent of Beauvais, with greater fortune than many another scholar, was enabled to complete his *Speculum Naturale*, his *Speculum Doctrinale*, his *Speculum Historiale*, and, if it really be his, his *Speculum Morale*, we may be sure that at his death Vincent was contemplating the production of other *Specula*; he would have insisted on comparing his work with that grand torso of a cathedral that towers above the town of Beauvais; that is, if he had been capable of making such an anachronistic comparison. Long indeed is the list of great scholars who have been forced to leave an unfinished task. Grote, after working for years over what he was wont to call his "trilogy," after finishing his *History* and his *Plato*, was taken away before he could finish the concluding(?) part, his *Aristotle*, which part after all was nearest in his affection. Whitney, the promising young scholar, on editing in conjunction with his teacher, Professor Roth, the Sanskrit text of the Atharva-Veda promised a "zweite Lieferung," to consist of translation,

notes, etc. Toward this he labored all his days, but not until fifty years later, when Whitney himself had been dead ten years, did this work appear, having been piously "brought nearer to completion and edited" by his old pupil, Professor Lanman. Then, too, Professor Child toiled away at the *English and Scottish Ballads* for years. Writing to him in 1883, Horace Howard Furnace says: "The love and tenderness with which each line and syllable of the poor little waifs and strays have been gathered in and housed has in it something almost pathetic; however uncouth or unkempt they may be, you have detected the royal lineaments beneath the rags and treated them with loyal reverence." Yet, after finishing the task of collecting and editing the *Ballads*, Child was forced to go, leaving unwritten the introductory volume, which he alone of all men, before and after, could have done properly. And now another laborer has recently been called from a great task. In July last, Dr. James Murray, the editor of the *New English Dictionary*, passed away. He had hoped to finish the work on which he had been so long engaged by his eightieth birthday, which would have fallen in 1917. But he too has been forced to leave to others the completion of this monument of his industry.

G. C. S.

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#### "BOB STARTS FOR COLLEGE"

This is the title of a second pamphlet, a companion to that already issued by our Publicity Committee (11 Hall of Liberal Arts, Iowa City, Ia.), entitled *Arguing with Bob*, of which editorial notice was taken in the January *Journal*. Professor Weller, chairman of the committee, writes: "The second edition is already almost exhausted and we shall have to print a third edition, of ten thousand, right away. Several hundred orders have come in, varying from a request for samples to a call for three or four hundred copies. Orders have come from almost every state in the Union, from Maine to California and from Minnesota to Alabama."

The second pamphlet, named above, which the committee has prepared is of the same size and style as the first, being a later dialogue between the same *pater* and *filius* on the subject of Greek.

## THE CROOKED PLOW<sup>1</sup>

BY FAIRFAX HARRISON  
Belvoir, Virginia

In the midst of some farm lands in Piedmont, Virginia, there is a garden pleasaunce, orderly and pleasantly planted with trees, with blooming shrubs, with a gay profusion of homely flowers in seasonable procession, amid comfortable expanses of trim turf whereon happy children are at play; and on an eminence in the cool seclusion of green jalousies stands what our English ancestors used to call a "shadow house," a refuge from the heat of the day, looking out on rolling acres of growing corn, of legumes, and of pasture where feed horses and cattle and "golden-footed" sheep. Far to the west are blue hills, the same blue hills of the Appalachian protaxis which make the Piedmont horizon from Pennsylvania to South Carolina, while to the south and east near by are green hills clad largely with chestnut and so revealing the geology of a lime-craving soil.

It is a place which is loved with the passionate love which spells home and aloofness from a selfish world, such as Horace had for his Sabine farm, such as inspired even the cynical Martial in memorable verses, such as guided the pen of the great Antwerp printer Plantin in one of the most delightful sonnets of the sixteenth century: such a place in fine as in all ages and in all lands moves a man of wholesome sentiment to do better work, to look up and forward and not down and backward.

On the walls of that shadow house I see four inscriptions, four inspirations, four aspirations to the practice of a better agriculture as the oldest and the noblest occupation of a free man.

First, there are the verses from our Hebrew Bible (Gen. 1:2): "And God said: Let the earth bring forth grass, the herb yielding seed and the fruit-tree yielding fruit, after its kind, whose seed is in itself, upon the earth . . . and God saw that it was good."

<sup>1</sup> A paper read at a joint meeting of the American Philological Association and the Archaeological Institute of America at Princeton University, December 29, 1915.

Next, there are a few noble lines from the *Antigone* (340) of Sophocles: "Wonders are many, and none is more wonderful than man. . . . Earth, the eldest of the gods, the immortal, the unweariéd, doth he wear, turning the soil with the offspring of the horses as the plows go to and fro from year to year. . . . Yea, he hath resource for all . . . only against Death shall he call for aid in vain."

Then comes a precept from the wise old Roman Varro (*R.R.* i. 18): "For nature gave us two schools of agriculture, which are experience and imitation. . . . We should do both these things: imitate others and on our own account make experiments, following always some principle, not chance."

And, finally, there is an allocution from the gospel of Buddha: "The Blessed One said: 'Faith is the seed I sow; good works are the rain that fertilizes it; wisdom and modesty are the plow; my mind is the guiding rein; I lay hold of the handle of the law; earnestness is the goad I use; and exertion is my draught ox. This plowing is plowed to destroy the weeds of illusion. The harvest it yields is the immortal fruit of Nirvana, and thus all sorrow ends.'"

Meditating the other day, 'n such an atmosphere and in such surroundings, I saw the inspiring spectacle of a procession of plows fallowing a grain stubble, each turning a deep furrow under the steady quick pull of three heavy Percheron mares, and as I looked my mind went back to Homer's description of the king supervising his fall plowing, which Hephaistos wrought upon the shield of Achilles: "Furthermore, he set in the shield a soft fresh plowed field, rich tilth and wide, the third time plowed, and many plowers therein drove their yokes to and fro as they wheeled about. Whencesoever they came to the boundary of the field and turned, then would a man come to each and give into his hands a goblet of sweet wine: others would be turning back along the furrows fain to reach the boundary of the deep tilth. . . . And among them the King was standing in silence, with his staff, rejoicing in his heart."

Who here cannot sympathize with that king? He had doubtless just come out of the council chamber where he had been listening to the wrangling of his elder statesmen, and it is sheer human understanding which gives us, who have had the same experience, com-

prehension of why he rejoiced in his heart as he stood among the plows, leaning on his staff. Not only was he comforted by the sight of them, but doubtless his nostrils were filled, as ours have been, with the sweet savor of the new turned earth, that best of balms for the weary spirit, which Cicero calls "the divine odor of the earth so peculiarly its own, and to which, imparted to it by the sun, there is no perfume however sweet that can possibly be compared."

And so I was led to think most of all of plows and plowing, and now bring you my thoughts as I have endeavored to bring you my environment.

As good plowing is ever the newest so also is it the oldest of the arts, my thesis today will be that for all our boasted progress we have not greatly improved upon the best practice of those who followed the crooked plow when it was first developed from the bent stick which gave it its name, that even two thousand years ago men knew how to plow well and tend their soil intelligently, for all that their example has been forgotten and their teachings remain unheeded by the average farmer.

Let us, then, examine briefly the plowing practice of the ancient Romans.

First, as to the kind of plow they used. Those who are curious in such matters have doubtless studied the commentaries of the scholars on the two classical descriptions of the ancient plow, that of Vergil (*Georgics* i. 169-75), and that of Hesiod (*Works and Days* 425). Vergil, in mellifluous verse, sings: "From its youth up, in the woods, the elm is bent by main force and trained for a plow stock, taking the form of a crooked plow: to suit this a beam is shaped stretching eight feet in front, while behind are attached two mold boards resting on the slade (or sole piece) with a double ridge." Hesiod tells pithily of two kinds of plows, one, what he calls *αὐτόγυνος*, of a single piece of wood serving at once as a share and beam, which was doubtless the original crooked plow, and the other (in a descriptive word pregnant of progress long before Vergil's day) *πηκτός*, or "built up."

From these meager descriptions, suggestive as they are to the farmer, the learned men, who know more of etymological than of vegetable roots, have discoursed upon the "rude" plows of the

Greeks and the Romans with an Olympian condescension to the benighted men who used them. They have even, in elaborately engraved illustrations of what they imagine the crooked plows to have been, produced for the modern student weird and wonderful pictures which have sorely puzzled the practical experience of many a college lad fresh from the tail of the paternal plow. Such youths cannot be blamed in their bewilderment, for in all candor it may be said that the descriptions and illustrations of the crooked plow in the dictionaries of antiquities would have puzzled Triptolemus himself, the inventor of the crooked plow, that cheerful and noble youth with the large brow and benign eye whom we see represented in the winged chariot presented to him by Demeter, on a red-figured vase by Hieron dating from 480 B.C. and now preserved in the British Museum.

The truth is that the very plows we use today had in all essentials their prototypes in the ancient fields of Italy, of Greece, of Egypt, and, who knows, even by the waters of Babylon. Throughout the ages there have been many improvements in the plow, but no fundamental changes. The ancients had in fact all the kinds of plows we have today, except gang plows, which is mere multiplication, and disk plows, which are not plows at all. They had plows with wooden socks for light soils, and plows with iron shares for stiff soils: Cato calls them respectively, from the territories in which they were used, *campanicus* and *romanicus*, and recommends the latter with the iron share as much the better. They had mold-board plows, plows with coulters (you will recall that the Hebrews under the domination of the Philistines were required to go to the land of the Philistines to get their shares and coulters sharpened); they had wheel plows; plows with broad pointed shares and plows with narrow pointed shares; they had plows with sharp points and sides, and plows with high raised cutting tops. One who can distinguish a plow from a hoe when he reads about it, as some of the learned commentators on the classics do not, can recognize them all in Varro and Vergil and especially in the eighteenth chapter of Pliny's *Natural History*. The ancients even had two-handled plows, though those we read about in the Latin authors had only a single hand-hold, what they called the *maniculata*.

There lived during the Fifth Dynasty in Egypt, say at least 2,000 years before Christ, a gentleman farmer named Ti, whose tomb or *mastaba* at Sakkara, near the ancient city of Memphis, has been explored in our own time. Among many beautiful decorations there is a fine tablet of agricultural scenes, including that of a plow with two handles over which the plowman is bending to make a deep furrow, and this plow is of the general shape of our modern plow, except that the share is straight and without a curved mold board. The plowing practice of Ti could not be illustrated by a picture of the primitive plow still used by the Portuguese peasant, which the handbooks cite so glibly. Ti knew a better tool than that.

The great improvement of the plow, the great labor-saver, which apparently the Romans never imagined, is the curved mold board. The books tell us that a short convex mold board was introduced into England from Holland early in the eighteenth century and was there developed into the so-called Rotherham plow with a concave mold board, which in turn is the immediate ancestor of our plow of today. The modern iron plow dates only from 1819, when it was perfected by that true successor of Triptolemus, Jethro Wood of New York, who gave us the inestimable boon of interchangeable parts and is rewarded by being ignored in every biographical dictionary to which I have had access; while all the American authorities proudly but inconsistently parade the tenuous and impractical theories about plow construction which were entertained by Thomas Jefferson and Daniel Webster.

The "crooked" plow—the ancient plow—had a straight share, though it also had an attachment of two mold boards which stuck out behind on either side like ears, whence their Latin name *aures*. Anyone who has ever plowed corn with a double-shovel plow (a practice to be mentioned only in a whisper, for the agricultural colleges now tell us it is anathema, though I venture to say most of us who have ever plowed at all, have done it) will realize what would be the difficulty of turning a furrow in a stiff sod with such an implement, and yet that is what the commentators on Vergil's *Georgics*, from the grammarian Servius down to some of our contemporary schoolmasters, would have us believe the Romans did.

The fact is that the Romans did not do their heavy plowing or breaking up with the kind of mold-board plow they had, but used the mold boards on the plow for their second or third plowing. This was equivalent to our harrowing, when the soil was sufficiently mellow to admit of the use of such an instrument, just as it is possible to use the double-shovel plow in cultivating a planted crop. The heavy plowing or breaking of a sod was done by the Romans with a straight share. This may seem incredible, but they did it and did it well, if with the expenditure of much more labor, than we use today in the same operation.

I can perhaps best explain this by quoting to you here Columella's discourse on plowing and then comment upon it.

Columella was a Spanish gentleman who lived in the reign of the Roman emperor Tiberius and wrote the largest and perhaps the most complete, as it certainly is the most agreeable, of the ancient works on agriculture which have survived the tooth of time. Columella is full of good sense, of good literature, and of real wisdom founded on the combination of a lively intelligence and what was evidently a thorough practical experience in the direction of actual farming operations. So far as I know, he has never been translated into English, but I will venture a version of what he says on the preparation of a seed bed, both because of its intrinsic interest and because he explains what no other surviving Roman writer does, how the Romans plowed so well with the straight share. In his second book, Columella says:

The more the land is prepared with care and intelligence the more fertile it will be. The most ancient authors have, therefore, set forth in their books the immemorial rules of plowing which plowmen should still follow in preparing a seed bed. First of all of the cattle: they should be yoked evenly so that they shall step together, but not too close to prevent their going forward easily with a slow and steady progress, bodies in line and heads well up; thus their necks will be less tried and the yoke will pull evenly on their shoulders. This method of hitching is that most generally adopted. As for the method which is adopted in some provinces of hitching the cattle to the plow beam by the horns, it is properly condemned by all those who write on agriculture, because the strength of a draught animal lies in his neck and shoulders and not in the horns; in the proper position they pull with all the weight of their bodies, while in the other they are worried and suffer greatly, having their heads constantly bent backward. Furthermore, by this bad practice one can use only small plows which

cannot turn a deep furrow: and a deep furrow is necessary to stimulate vegetation, for the deeper the soil is stirred the more the crop derives nourishment from it. In this connection, I do not agree with Celsus, who, to reduce the cost of plowing, advises that a plowman use a small and light share which can be drawn readily by small and light cattle. Doubtless the cost increases in proportion as one uses cattle of heavier draught, but our author has not realized that there is more to be gained by the harvest than there is to be lost in the purchase of good cattle. . . . The plowman should walk in the open furrow and guide the plow so as to make alternately a straight furrow and a sloping one, without leaving anywhere what the country people call skips [*scamna*] that is to say, balks of hard earth. He must take care that the cattle hold their line and are under control when they come to a tree or a rock for fear that if the plow shall strike against such an obstacle the cattle may be sweenied [*colla commoveat*]. The plowman should guide them more by his voice than by blows, which should be employed only in the last resort in case the cattle are stubborn. He should never use a goad because that makes the cattle restive and inclined to balk; he can, however, make use of a whip from time to time. He should never stop his cattle midway in a furrow, but let them rest only at the end; this will stimulate their energy to pull through and they will do their work more quickly. It is dangerous to the cattle to drive a furrow longer than 120 feet, because they tire if more than that is demanded of them. When they reach the turn the plowman should stop and push the yoke forward to refresh their necks, for if this precaution is not taken regularly the neck will be rubbed and end by being covered with raw sores. When the plowman has unhooked and unyoked his cattle, he should rub them down, working the skin loose with his hand to prevent its adhesion to the body: neglect of this may cause a dangerous malady. He should curry particularly the neck and shoulders and give them a taste of wine if they are overheated—a trifle will suffice. But he should not tie them to their manger until they have cooled off and recovered their breath. Nor should he give them a large supply of forage at first, nor give them all their allowance at once, but a little at a time. When they have eaten moderately, they should be taken to the water trough and encouraged to drink by whistling to them. After they have drunk, they should be led back to the stable, and then, and then only, should the remainder of their feed be put before them. We have now said enough about the duties of the plowman and will proceed to discourse upon the plowing of a fallow.

Rich land which holds moisture a long time should be broken up [*proscindere*] at the season when the weather is beginning to be warm and the weeds are developing, so that none of their seed may mature; but it should be plowed with such close furrows that one can with difficulty distinguish where the plowshare has been, for in that way all the weeds are uprooted and destroyed. The spring plowing should be followed up with frequent stirring of the soil until it is reduced to dust, so that there may be no necessity, or very little, of harrowing after the land is seeded; for the ancient Romans maintained that a field was

badly plowed which had to be harrowed after the seed had been sown. A farmer should himself make sure that his plowing has been well done, not alone by inspection, for the eye is often amused by a smooth surface which in fact conceals clods, but also by experiment, which is less likely to be deceived, as by driving a stout stick through the furrows. If it penetrates the soil readily and without obstruction, it will be evident that all the land thereabout is in good order; but if some part harder than the rest resists the pressure, it will be clear that the plowing has been badly done. When the plowmen see this done from time to time, they are not guilty of clodhopping.

Hence wet land should be broken up after the Ides of April, and when it has been plowed at that season it should be worked again after an interval of twenty days, about the time of the solstice, which is the eighth or ninth day before the Kalends of July, but not again the third time until about the Kalends of September; for it is not the practice of experienced farmers to till the land in the interval after the summer solstice unless the ground shall have been soaked with a heavy downpour of sudden rain, like those of winter, as does sometimes happen at this season. In that event there is no reason why the fallow should not be cultivated during the month of July. But when you do till at this season, beware lest the land be worked while it is muddy, or when, having been sprinkled by a shower it is in the condition, which the country people call *varia* and *cariosa*, that is to say, when, after a long drought, a light rain has moistened the surface of the upturned sod but has not soaked to the bottom of the furrow. Those plow lands which are cultivated when they are miry are rendered useless for an entire year. They can be neither seeded nor harrowed nor hoed, but those which are worked when they are in the state which has been described as *varia* remain sterile for three years on end. We should, therefore, follow a medium course and plow when the land neither lacks moisture not yet is deep in marsh.

As for lands which have been baked by the sun, they can never be properly plowed in that condition; they are often so hard, indeed, as to prevent the share from cutting into them; or, if they are not as hard as that, they do not pulverize, but turn up in great clods which are of no use but prevent the land on which they lie from being properly harrowed; clods even cause a plow to jump from the furrow as if it had struck a rock. Add to this that all lands, even the most fertile, being leaner at the bottom of the furrow than on the surface, these clods as they come to the surface bring with them portions of the subsoil which are thus distributed on the surface. The result is that by mingling the subsoil with the top soil the field will for some time yield a smaller crop. Furthermore, the plowman working cloddy land works slowly and cannot, because of the condition of the land, perform his expected stint in the time allowed. These are my reasons for thinking that fallow lands should not be worked during hot weather; one should wait for rain to break down the furrows into condition for proper cultivation.

In plowing a hillside let the furrow follow the contour of the land, for in this way the difficulty of the slope can best be met with the least tax on man and beast, and washing will be avoided; but on the second plowing let the furrow run slightly oblique that is to say, now uphill and now down, so that the land may be turned over and the plow avoid its original track. . . .

Before harrowing poor land it should be manured, for manure is a sort of food for the land and fattens it. To do this small heaps of manure should be distributed equally over the land, wider apart on bottom land than on hill land, that is to say, at intervals of eight feet on the flat and of six feet on the hill. Manure should be distributed on the wane of the moon, which is most important to protect the land from weeds. For a *iugerum* [three-quarters of an acre] of flat land eighteen cart loads of manure are required, twenty-four on the hill.

As soon as the manure has been scattered it should be harrowed in so that the force of the sun may not waste its strength, and also so that it may become incorporated with the soil. For this reason no more manure should be hauled out on the land in a day than can be scattered and harrowed in the same day.

I venture to say that, in the short chapter which I have given you, Columella has given more sound and immediately applicable instruction in agriculture than is contained in any two publications of the scientists who discourse to us today in farmers' bulletins issued from Washington.

But let us come back to the Roman plowing with the straight share. You will remember that Columella says that the plowman must run alternate furrows, one straight and one sloping; in other words, do, all the time, something equivalent to what we call back furrowing. The purpose of this is obvious on a moment's reflection. With a straight share the ancient plowman, skilled in the mystery of his craft, accomplished in two operations what our plow with its combination of a straight land side and a curved mold board does for us in one; that is to say, it first cut and then turned over the furrow slice. With a straight share laid sloping the furrow slice will turn, because the breadth of the share lifted up on the land side will raise the earth to the opposite side, which, meeting with the flat of the *buris* or stock of the plow, would be turned over by it. This explanation of Columella is clearly sustained by a sentence of Pliny which has puzzled many scholars: *Latitudo vomeris caespites versat*, "the breadth of the share turns the turf"—for what Pliny asserts to be the Roman experience is possible with the Roman plow only when it is laid sloping in a furrow the slice

of which has already been cut, as Columella recommends. Furthermore, it would not be possible, except by following Columella's practice of the alternate furrow, to realize the opinion of the ancient Romans, to which Columella refers and which is so often quoted throughout the whole body of Roman agricultural literature, that the mark of good plowing is that no sign of the plow should appear on the land. This is something the mechanics of the modern plow with the curved mold board could not accomplish even in the mellowest of soils.

My point is, then, that with a less perfect implement than that we now have the Romans plowed well and probably plowed better than many of us do today; at all events they despised the man who laid a crooked furrow and invented the word "prevarication" to describe his act. The witty old Cato, with the barbed tongue, said that the crime of prevarication originated in the field and was translated to the forum, but, however much committed elsewhere, should still be avoided in the field. Unfortunately, many of us who travel through the United States today see evidences that this crime is still practiced in the field, whatever may be the case in the modern forum.

Let us, then, take off our hats to the Roman plowman and to the crooked plow with which he did his work.

## INFLUENCE OF ALEXANDRIAN POETRY UPON THE *AENEID*

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The literary influence of the Alexandrians upon Vergil's work is no new subject; it has been indeed the happy hunting-ground of editors, commentators, and Doctors-elect. But these researches have endeavored rather to point out signs of direct influence: verbal resemblances in literary descriptions, similes, and phrases consciously or half-consciously borrowed by Vergil to adorn his verse. No one as yet, I think, has adequately traced the indirect influence of the literary atmosphere, charged with Alexandrian elements, upon the poet who grew up in its midst; an atmosphere, as recent discussions of the *Ciris*, the *Culex*, and the *Catalepta* have shown, diffusing inquiries on phenomena both psychical and physical, conscious efforts toward an understanding of the natures of men and of things, and efforts, equally conscious, toward the reproduction of thought in fitting form. It was impossible that the man whose early youth was trained amid these elements should fail to show in his riper work marks of the Alexandrian school in a keener insight into the minds of men, a greater curiosity concerning the things of Nature, and a livelier appreciation of art. In tracing this indirect and subtle connection, there is matter for deep and detailed study; here I am only attempting to outline by way of preparation some of the better known Hellenistic features which Vergil seems to reproduce in the *Aeneid*. I have omitted consideration of Book iv, as essentially Alexandrian in type, and of Book vi, as fully discussed in Norden's work.

Prominent among Hellenistic traits is the absence in epic and epyllion of the childlike impersonality of the Homeric narrative, and the fresh spontaneity of its characters. Poet and people inevitably turn their thoughts inward upon themselves; the whole atmosphere is intensely self-conscious. The author of the *Ciris* is torn between the desire to glorify his master and the consciousness

that his power is not yet ripe for the work. A similar trait marks the opening of the *Culex*; Horace later on continues this artificial modesty. Apollonius is reluctant to sing of horrors; at times reverence (occasionally very conveniently for his art) withholds his song, he avows, or makes him dubious to tell his tale. Vergil is conscious that virtue goes forth from his song:

Nec tu carminibus nostris indictus abibis,  
Oebale . . .

and:

Non ego te, Ligurum ductor fortissime bello,  
transierim . . . ;

yet also his consciousness is tempered by judgment on the power of his work, either direct:

Fortunati ambo! si quid mea carmina possunt,  
nulla dies unquam memori vos eximet aevo;

or more general:

Hic mortis durae casum tuaque optima facta  
si qua fidem tanto est operi latura vetustas,  
non equidem nec te, iuvenis memorande, silebo.

The verses included in the Oxford text as preliminary to the *Aeneid* give a touch of personal history which links present to past in the author's life: as present is linked with past in the opening of the *Ciris*, and present with future in that of the *Culex*. Ennius opens his *Annales* with a personal touch, borrowed, we may believe, from Callimachus; and Horace opens his *Epistles* with his recall from the philosophy of the present to the poetry of the past.

The Hellenistic poet interrupts his epic narrative with his own reflections. Apollonius bursts into pity at the fate of the women of Lemnos or into indignant accusation of pitiless Love; he laments that we men ever suffer joy mingled with pain and lie at the mercy of terrors unknown. Theocritus laments the temerity of lovers, or voices his thought on religion. Vergil expresses in like manner his Stoic views: *in persona poetae*, pity for human ignorance and folly in prosperity, and, through the lips of Aeneas, contempt for riches, or, elsewhere, the futility of struggle against Fate; he, also, breaks out into pity at the fall of Pallas. A similar detail appears in the use of the single epithet: *σχέρλιος* is used by Callimachus in describing the victims of Artemis' wrath and the

rash Teiresias, by Apollonius in describing Medea; so *infelix* or *miser heu!* or *visu miserabile* or *demens* or *felix* in the Latin epyllion (as Jackson notes, *Harvard Studies*, XXIV); so in the *Aeneid*.

Akin to these traces of self-consciousness is the poet's custom of addressing himself, his characters, or his readers. Callimachus interrupts his story of Acontius and Cydippe to rebuke himself; Callimachus, Apollonius, and the poet of the *Ciris* address those of whom they are writing; the *Aeneid* frequently shows the same practice, and even cases in which persons mentioned in description are directly addressed. Direct address to the reader is a feature of ecphrasis in the poetry of Apollonius and of Moschus, and in the *Aeneid*; the Homeric description of Achilles' shield does not contain this detail.

But far more self-conscious than even the poet himself are the characters on his stage, men, and gods alike. The Medea of Apollonius, Simaetha, and the Maid of the Grenfell Fragment find their Latin counterpart (excluding Dido) in Ariadne, Scylla, and Amata; Juno reviews herself objectively in the first and in the seventh book of the *Aeneid*, as Artemis in the hymn addressed to her; both Vergil and Callimachus use the objective proper name instead of the first personal pronoun here. So Polyphemus in Theocritus' eleventh idyll consciously reviews his own good and bad points, and even breaks out into exhortation addressed to himself. Medea speaks of herself with pity; Jackson notes that the heroines of the Latin epyllion do the same; so do Juno, baffled in her design, Amata in her rage, and Evandrus in his sorrow. The height of self-consciousness is reached in the words of Vergil's hero:

Sum pius Aeneas, raptos qui ex hoste penatis  
classe vaho mecum, fama super aethera notus.

As in Hellenistic poetry, so throughout the *Aeneid*, action is the handmaid of feeling and dramatic play. The struggles between right and wrong in the mind of Medea and of Scylla are of much greater importance than the deeds which follow. The varying emotions of Jason and of Aeneas are pictured in graphic detail. The most stirring story in the *Aeneid*—the Fall of Troy—is placed where it may directly move the heart of Dido; and yet this story

itself is a record of mental struggle, between Laocoön and Sinon, between Aeneas' own desire and the bidding of Fate, between Anchises and Aeneas, between Aeneas' impulse to flee and his longing to seek his wife. The consummation of the *Aeneid*—the fall of Turnus—is given but insignificant place in comparison with the analysis of the sufferings of Turnus' mind as, despite himself, he gradually draws nearer to his death, a death which he owes directly to the issue of conflict in Aeneas' mind. It would be hard to find in so small a space greater play of feeling than the few words toward the end give to Turnus:

aestuat ingens  
uno in corde pudor mixtoque insania luctu  
et furiis agitatus amor et conscientia virtus.

Heinze has remarked that the motives which induce the actions of Vergil's characters are usually made clear in speeches; but there are exceptions to this rule. It is significant that a student of Callimachus should begin his poem with the appeal:

Musa, mihi causas memora . . .

The Trojans, as they see the flames of Dido's pyre, discuss their unhappy cause; the poet himself discusses the motives which lead Nautes to give his counsel regarding the Trojan weaklings, which influence Latinus to welcome Aeneas, and the Rutuli to follow Turnus. Heinze mentions the detailed motives assigned for the pursuit of Chloreus by Camilla as savoring of the pragmatic historian, and characterizes the incident—that of Silvia's stag—which Vergil introduced into tradition for the more immediate deriving of the great war, as distinctly Hellenistic in nature. To these touches correspond the detailed investigation of motive in the *Coma Berenices*, the careful attempt to explain the deed of Scylla in the *Ciris*, and the double motive assigned in the same poem for Carme's decision to help the girl.

Alexandrian poetry, as is well known, tends to the clear distinguishing of types of human character, and Heinze has noted the graphic touches that in the *Aeneid* mark nation, age, and sex. Among these types a prominent place is given to those which allow of emotional display, and persons of minor importance are introduced to lead up to this element: as Hylas, Alcimede, Gorgo, and

Praxinoë; Aegeus, Amata, Nisus, and Euryalus. The erotic passages of the *Aeneid* need deeper probing than this paper will admit of; one may note erotic language applied exactly to the description of the passionate anger of Amata. Sorrow is described by means of the conventional lament of parent for son; as Alcimede and Aegeus mourn, so do Evandrus (twice), the mother of Euryalus, and Amata. It is in order that the son should be an only one, the comfort of his parents' old age, that death should be held preferable to this loss, that men or maids should surround the mourner to render sympathy or aid. The story of Achaemenides is introduced by Vergil in order to excite sympathy with suffering; in miserable appearance and pitiful supplication the Greek resembles Phineus among the Argonauts: realistic detail deepens the impression in each case. Horror is inspired, as the Alexandrians loved to inspire it, by the battle in burning Troy and the violence of Pyrrhus' deeds; crude force awakens wonder in the wanton slaughter of the ox by Entellus during the funeral games. The supernatural is called into play to further this cathartic effect. The Hellenistic metamorphosis appears in the tale of the changing of the ships into nymphs; in the story of Polydorus, which, with its realistic detail, has a peculiarly Alexandrian tinge; in the reference to the changing of the followers of Diomedes into birds, and to the transformation of Picus by Circe under the influence of love into a woodpecker; and in the story of Cycnus, changed into a swan through grief at the loss of his beloved Phaethon. The last two among these stories are told in greater detail in that storehouse of Hellenistic tales, Ovid's *Metamorphoses*; the story of Phaethon was popular among the Hellenistic and neoteric poets. The marvelous attack of the Harpies, the settling of Sleep upon the stern of Aeneas' boat, and his besprinkling of Palinurus with drops from the magic branch, all find their counterpart in Apollonius. The meeting of Aeneas with the nymphs, once his ships, in the quiet moonlight on the sea, and the fanciful tale of Camilla's flight over the river, with her consequent dedication to the silvan goddess, seem also to point to Alexandrian influence.

Not only the supernatural, but Nature also, is closely allied with human feeling. All Nature mourns for Daphnis, for Adonis,

for Bion; in Callimachus' verse Nature is transformed into gold at Apollo's birth, or fears the wrath of Ares; river rejoices in Artemis and sea keeps silence before Apollo. So in the *Aeneid*: Nature weeps for the loss of the fallen Umbro, and quakes with terror at the exploits of Hercules, or the cry of Allecto, a touch borrowed directly from Apollonius; the Tiber ebbs in fear at the change worked in the ships, or marvels at the Trojan vessels as it aids them to reach their journey's end. The winds sink when Aeneas approaches the mouth of the Tiber, his goal; when he touches the gruesome land of the Cyclops no stars shine in the sky, and untimely Night holds the moon under a cloud: of evil intention and hostile character are the approaches and woods where Turnus lies in ambush. The Euphrates owns allegiance to Caesar, as the rivers stay their flow to do Messalla reverence. The steadfast course of Nature in her familiar road symbolizes that which is familiar and welcome among men; discord in Nature sympathizes with strange and sad happenings in the human world. The glory of Dido shall remain as long as rivers, shadows, and stars shall hold their appointed place; Aufidus flees backward, declares Turnus, when Greeks fear Trojan arms, and a conquered race prevails: so Daphnis bids all Nature run riot, since he must die.

The mention of flowers occurs in passages tinged with emotion. Theocritus stays his verse to tell the grasses around the well where Hylas falls to the arms of the Nymphs; Europa meets the bull as she plays among the hyacinths, the roses, and the violets of spring; Meleager weaves the same flowers into his garland of love; and they keep fragrant the memory of the gnat. In the *Aeneid* Venus carries the sleeping Ascanius in her arms to Idalia, where the soft amaracus blows; Aeneas throws crimson flowers upon Anchises' grave; Euryalus fades in death as a crimson flower cut down by the plow. It is the picture of Catullus' love, cut down by the passing plow at the meadow's end, as the body of Pallas, laid out like a soft violet or hyacinth reaped by a girl's thumb, recalls Catullus' flower that has escaped the plow, only to die plucked by the hand. Propertius and Ovid, as Merrill notes, have the same touch. The blush on Lavinia's cheek as she stands before her lover resembles the crimson lily mingled with the rose; Ennius prefers crimson mingled with milk.

Although Vergil himself loved country life, rustic touches in his work fully agree with the Alexandrian narrative. From Apollonius he takes the picture of the beekeeper driving out his bees from the rock; in confused terror they run throughout the cells, whetting their wrath with raucous buzz, while the smoke rises black to the sky. From his own fourth Georgic he describes the busy life of the bees in early summer amid the fragrant thyme. His own is the glimpse of the pigeon, startled from her nest in the rocky niche; "with loud cry and beating wings she circles round and round, till reassured, she sails away with wings outstretched, motionless;" of the swallow, flitting in the colonnades of a rich man's home, alighting here and there to pick morsels for her chirping brood; of the swallows that twitter at dawn beneath the eaves; of the seagulls that love the sun upon the calm beach. Yet Nature is subservient to man; these touches are only introduced to help his cause. Legrand and Heumann point out that the Hellenistic poets place their descriptions of beasts where they may heighten dramatic interest in man. Theocritus depicts the serpents as they approach and hover about the cradle of Heracles, or the Nemean lion as the eyes of Heracles rest upon it; Apollonius writes of the dragon: *τοῦ δ' ἐλισσομένου κατ' ὅματα νίσσετο κούρη*: so Vergil inserts his description of the serpents between a double mention of Laocoön.

But there is also a prosaic side of Hellenistic poetry. It begins with the appeal to authority, especially that of tradition: a practice followed in varied form throughout the *Aeneid*. Opposite, moreover, to the love of the supernatural as inducing emotion runs a strong tendency toward the matter-of-fact. Legrand has marked the little details which Theocritus adds to the story of the strangling of the serpents by Heracles in order to make it appear more probable—the age of the child, the hour at which the deed was done, the light sent by Zeus. In similar fashion Vergil treats marvels, as Heinze has shown in comparing the miraculous healing of Hector by Apollo in the *Iliad* with that of Aeneas at Venus' hand; the latter is a marvel, but a marvel naturally worked out. Vergil is half-ashamed to tell the wonderful transformation of the ships, and must support his tale with reference to long-standing belief; so Apollonius in deference to the Pierides and report tells of the bearing of the Argo over the Libyan sands.

Neither in Apollonius nor in Vergil do the gods dwell among mankind as in the Homeric day; the name of Zeus, to whom mortal men are dear, is not, as in the *Iliad*, constantly on their lips, but he dwells far apart, as the almost impersonal arbiter of Fate. No idea of his appearance can be gathered from either poet; each shows reserve in dealing with the human passions of Zeus which Homer freely told. Prayers are no more the daughters of Zeus; Anchises doubts whether they avail to move him. The Arcadians believe they have seen Zeus, but this is only their theory; Pallas feels no fear of unseen principalities and powers:

Numina nulla premunt, mortali urgemur ab hoste  
mortales.

The other gods, with the exception of Apollo in the *Argonautica* and of Venus in the *Aeneid*, take very little part in the action, in contrast with their energetic interest, amounting even to actual war, in the progress of the battle before Troy. Little description is given concerning them, but Venus, when she appears to Aeneas, entirely resembles an earth-born huntress, with hair disheveled, bare of knee, and scant of skirt; when she manifests herself as true goddess, her rose-hued neck shines forth, her hair exhales sweet perfume, her dress falls to her feet—details worthy of Apollonius' picture of Cypris combing her hair. This anthropomorphic detail is approached from the opposite direction by the language which glorifies, on the one side Ptolemy, on the other Caesar, as worthy of the honor due the gods.

The matter-of-fact is only a manifestation of the love of truth; and keen observation, as Knaack remarked, was fostered among the Alexandrians by the impulse of their time toward natural science. This impulse led them to describe minutely what they saw, both in Nature and among men, and explains why humble life is so prominent in their writings. Herondas describes the daily life of his time, Callimachus tells of the poor old woman who gave welcome to Theseus in her cottage, and the rustics who acclaimed his feat; tells in homely language the care of Artemis for her horses and of Rhea for her newborn child. Theocritus describes the daily life of Alcmene and her babes, or of Gorgo and Praxinoë; the everyday pictures of the *Moretum* and the *Copa* are well known. In these

books of the *Aeneid* Vergil takes from Apollonius the glimpse of the woman who rouses the sleeping embers of her fire that even by night she may toil to support her needy family; Aeneas' reception in the home of the thrifty king Evander is given with simple detail. The fisherman Menoetes, who knew not rich gifts, recalls the toilers of the sea in Theocritus; from Callimachus comes the familiar picture of the boys spinning the top to which Vergil likens Amata. A still more Alexandrian touch is that of Silvia's pet stag and its fate, which Heinze calls "hellenistisch genrehaft," and would trace to some Hellenistic poem telling of the story of Cypris, as in the *Metamorphoses* of Ovid. Alexandrians among the writers of the Palatine anthology had also told of pets; the detail in Catullus and later Latin poetry is known to all.

In connection with the realism of daily life lie references to the Golden Age, in which daily life was free from care. At one time Vergil agrees with Posidonius that the Golden Age knew no laws; at another he connects the coming of Saturn with the happy institution of law and custom. Among the *novi colores* added by the Alexandrians to the myth of the Golden Age, Graf adds the *tenuis victus* and the *navigationalis absentia* (*Leipziger Studien*, VIII). The former motive occurs directly in Evandrus' description of the Golden Age and indirectly in the description of the shepherd's happy life in the *Culex*; in the words telling of the countrymen of Remulus, taken from the second Georgic:

## **At patiens operum parvoque adsueta iuventus:**

in the picture of the fisherman Menoetes:

**munera** pauperque domus nec nota potentum . . . ;

and in Vergil's own cry:

auri sacra fames! Quid non mortalia pectora cogis

This motive was, indeed, eminently suited to Vergil's own view of life. There is a hint of the *navigatio absentia* in the query addressed by Latinus to the Trojans:

Sive errore viae sive tempestatibus acti,  
qualia multa nautae patiuntur in alto,  
fluminis intrastis ripas portque sedetis.

The contrast is marked between the peril of the tossing sea and the calm of the harbor. Among other motives Graf notes that the change from plowing as an unnecessary toil to a blessing of civilization was made by Aratus; Vergil follows him in his description of human misery before the coming of Saturn:

Quis neque mos neque cultus erat, nec iungere tauros  
aut componere opes norant.

The evil side of war, so marked in Tibullus, also appears directly in the description of Evandrus; and indirectly elsewhere. That all wars shall rightly cease under the race of Assaracus, under Caesar, is the prophecy of Apollo and of Jupiter; the feeling of mothers, sisters, and daughters against the war with Turnus recalls the famous *bella matribus detestata*.

On turning from science in connection with daily life to science as an end in itself—the love of learning with which the Alexandrians have always been connected—it is refreshing to read Mackail's vindication of their poetry as a struggling to the light rather than a passing down into death. Lovers of learning they undoubtedly were, and of learning for its own sake; yet Mackail can write of the hymns of Callimachus as marked by a "fastidiousness, by an instinct for rejection which almost amounts to a passion." In the *Aeneid* this instinct is equally deep; Mirmont points out cases where Vergil deliberately turns material, which in Apollonius is of only learned interest, to the greater glory of his country: as in the tracing of the Trojan race to Crete, and the glorifying of the cult of Cybele. Aetiological touches are plentiful; the three most interesting are the history of the *Ludus Trojae*, of Hercules and Cacus, and of Hippolytus, whose tale Callimachus himself had told for the *aītōrōn* with which, as in other cases, the narrative in due form ends. The name of Byrsa is traced to the bull's hide; of the Laurentes to the laurel; of Ardea to the heron; and so on. The eponymous hero is sometimes mentioned: Romulus, Capys, Chaon; and the Latin name is preserved for evermore at Juno's urgent prayer. That matter of astronomy should be introduced is not surprising in view of Aratus' wide influence; but, as Callimachus, Vergil brought his scientific notes into harmony with his tale. It is entirely natural that the helmsman Palinurus should scan at

midnight the stars that are passing in the silent sky; that Pallas in his bright armor should be likened to Lucifer as it comes from the ocean and drives away the gloom; that the swing and clash of battle should remind one of the hailstorm that rises out of the west under the rain-bringing Kids. Iopas entertains the guests of Dido with Lucretian questions of suns and stars, as Orpheus charms the Argonauts with stories of mythology; comment ancient and modern has vindicated the choice of philosophic song at the queen's court. Lucretian also is the description of the shade that personates Aeneas:

Morte obita qualis fama est volitare figuræ  
aut quae sopitos deludunt somnia sensus.

There is a matter historical: the founding of Ardea by Danae or of Patavium by Antenor, and the tracing of the lineage of various noble houses; geographical: the formation of the strait between Italy and Sicily, the accurate description of the fruitful flood of the Nile, the definite local touch which marks so many of Vergil's similes; philological: the Greek derivation of Strophades, the changing of Camilla's name. Alexandrian, as Norden points out, is the insisting on the correct version of a myth, and he compares the insistence in the story of Maia (viii. 140) with Kaibel's example in Callimachus (*Art.* 172); Alexandrian, as Apollonius shows, is the frequent epithet which in Vergil marks the history of person or place.

Pertaining equally to Vergil's thought and the form in which he clothes it, is the art of the *Aeneid*, as Heinze has traced it. This art, above all, he owes to Hellenistic fineness of perception. In Theocritus, also, light and shadow contrast: realistic with heroic narrative in the story of the infant Heracles, comedy with tragedy in the *Adoniazusae*. In Apollonius the secure joy of the Colchians in possession of the fleece and their hope of safe return is rudely broken by terror at the anger of Zeus; the misery of the Syrtes follows hard upon wedding joy; grief for Idmon and Tiphys follows the mirth of the feast. The vision of Apollo at dawn, the sight of the wretched Phineus, the attack of the bird of Ares, fall with sudden joy, pity, and fear upon the heroes; Medea, the earthborn men, the sons of Phrixus, fall suddenly upon the readers. The threads which Jackson distinguishes in the web of the Latin

epyllion are woven in the *Aeneid*, as in the ninth book; didactic: the description of the sluggish Ganges with seven mouths, the psychological question as to whence comes fell desire, the frigid derivation of the name Albani; lyric: the poet's memorial to the fallen heroes, and the cry of the mother over her son; dramatic: the exciting story of the capture in the moonlight filtering through the darkness of the wood. Heinze rightly refers to Hellenistic precedent the deftness with which ecphrasis is introduced in the *Aeneid*; Theocritus' description of the bowl rouses the desire of Thyrsis to sing, and the erotic and rustic characters described are entirely in keeping with the shepherd's life; Moschus in the story of Europa chose well to inscribe on his bowl the fate of Io; the mantle of Jason is described in order to enhance Hypsipyle's desire, and Apollonius was careful to show Phrixus and the fleece in the embroideries thereon. The influence of ecphrasis upon descriptive narrative is interesting; the expressions *at parte ex alia . . . alia parte . . . diversa in parte* in literary descriptions of life point to this model, and one wonders if literary contrast was furthered by the scenes contrasted in Hellenistic embroideries and paintings. How strong this influence was in Latin poetry is shown both in actual description and by the words of the poet of the *Ciris*, who would gladly weave a philosophic song to Caesar's glory as tapestries wove the fame of heroes and gods.

In this ecphrasis we trace one of the most prominent details of Vergil's form: concentration, due partly to Callimachus, partly, as Heinze remarks, to the practical requirements of recitation. As Vergil, so Apollonius begins quickly, with the coming of Jason to Pelias, or passes suddenly from the heroic to the erotic sphere; the miniatures framed by *est locus*, the abrupt transitions in minor details, the parenthetic remarks and neat proverbial sayings of the *Aeneid* point to the Alexandrians and the Latin neoteric school. The Hellenistic epigram can at times be traced: addressed by the living to the dead Caieta and Palinurus (vii. 1-4; v. 871-72), by the dead to the living, in the words of Creusa to Aeneas (ii. 788-89), by the host to his guest, the thrifty Evandrus to Aeneas (viii. 364-65).

In the more intimate phase of form, that of diction, only few words, comparatively, can be traced to a Hellenistic source.

Norden has pointed out that the neoterics replaced the old word for "cave" or "grotto"—*spelunca*—by the Hellenistic *ἄντρον, antrum*; it is interesting to note the frequent recurrence of the older Latin word in the story of Hercules and Cacus, in which Norden traces Ennian influence. Among Hellenistic words *hyacinthus, electrum, calathus, delphin* (Greek form) are said by Ladewig to have been introduced by Vergil; others were adopted by him, as *thalamus, thiasus, orgia, Syrtis, coma* (of foliage). For the last, note the lines:

Numquam fronde levi fundet virgulta nec umbras  
cum semel in silvis imo de stirpe recisum  
matre caret posuitque comas et bracchia ferro  
olim arbos.

The use of *bracchia=rami* is neoteric; and the fanciful *matre caret* recalls Moero's lines on the cluster of grapes:

οὐδὲ ἔτι τοι μάτηρ ἐρατὸν περὶ κλῆμα βαλοῦσα  
φύσει ὑπὲρ κρατὸς νεκτάρεον πέταλον.

Certain names of flowers, as *hyacinthus, crocus, papaver, narcissus, anethum, amaracus, rosa, viola* (Bubbe, *De meta. Graecorum*), were probably popularized in Alexandrian and neoteric literature under the influence of the tales connected with them. Rare words, as in Alexandrian poetry, were certainly introduced or adopted by Vergil, and Servius occasionally marks a word of his as "neoteric."

It is significant, moreover, that Cholmeley's instances of rhetorical diction in Theocritus apply very closely to Vergil here; for example, we find in the first and the second book of the *Aeneid* (the instances given are only those which have come readily to hand):

Neat antithesis of lines:

Hac fugerent Grai, premeret Troiana iuventus,  
hac Phryges, instaret curru cristatus Achilles.

Division of line into two rhythmic units:

Hostis habet muros; ruit alto a culmine Troia.

Closing of a period of verses by a line complete in itself:

Haud secus Androgeos visu tremefactus abibat  
[following the simile of the hidden snake].

Anaphora, with conjunction:

Vestrum hoc augurium, vestroque in numine Troia est.

Anaphora, without conjunction (common):

Talis erat Dido, talem se laeta ferebat.

'Ἐπαναδίπλωσις:

Mirantur dona Aeneas, mirantur Iulum;

or, at beginning of line, to convey fresh detail, and with change of accent, a characteristically Hellenistic feature:

Ecce autem telis Panthus elapsus Achivum,  
Panthus Othryades . . . .

(the Theocritean *ἐπαναδίπλωσις* in the fifth foot, with bucolic caesura, appears in this neat line from Book xii:

Deserit et muros et summas deserit arces).

Triplets of expression:

Tu mihi quodcumque hoc regni, tu sceptrum Iovemque  
concilias, tu das epulis accumbere divum

(the use of *ter* or *tres* in threefold and twofold repetition is notable in Apollonius and in Vergil).

Repetition of word from main to subordinate clause:

Illum expirantem transfixo pectore flamas  
turbine corripuitoque infixit acuto.

Traductio:

Sic Venus: et Veneris contra sic filius orsus.

Paronomasia:

Falle dolo et notos pueri puer indue vultus.

The inversion of particles in Vergil Norden notes as also of Hellenistic character.

One word on meter. Here again we may duplicate Hellenistic usage in applying Kirby Flower Smith's examples of Hellenistic workmanship in the elegiacs of Tibullus to the second book of the *Aeneid*. Assonance of the type:

Tunc vitula *innumeros lustrabat caesa iuvencos* [Tib. i. 1, 21]:

is common, beginning with line 31; the reverse type, substantive-adjective, is represented in line 246:

Tunc etiam *fatis aperit Cassandra futuris*.

There are three examples of the type:

Spicea quae *templi* pendeat ante *fores* [Tib. i. 1, 16]:

beginning at line 119:

Argolica. *vulgi* quae vox ut venit ad *auris*;

three examples join verb and object, as in the line:

Maluerit *praedas* stultus et arma *sequi* [Tib. i. 2, 66];

cf. line 288:

Sed graviter *gemitus* imo de pectore *ducens*.

To the type

Nam neque tunc *plumae* nec stragula picta *soporem* [Tib. i. 2, 77]

corresponds line 111:

Interclusit *hiems* et terruit Auster *cuntis*.

The ablative at either pause:

Totus et *argento* contextus totus et *auro* [Tib. i. 2, 69]

finds a neat equal in line 221:

Perfusus *sanie* vittas atroque *veneno*.

The *abba* variety (with accusative instead of ablative) appears in line 202:

Sollemnis taurum ingentem mactabat ad *aras*;

with ablative in line 211:

Sibila lambebant linguis vibrantibus ora.

The *abab* variety is found in line 489:

Tum pavidae tectis matres ingentibus errant.

The source of Vergil's artistically descriptive rhythm is disputed, but it is evident that the famous labyrinth painting of Catullus and of Vergil finds its forerunner in Callimachus.

These remarks may serve to form some introductory sketch of the field of Alexandrian influence over these books of the *Aeneid*. In its preparation I have drawn largely, as is inevitable, upon the storehouse of material contained in Heinze's *Vergils Epische Technik*, in Norden's edition of Book vi, and in the editions of Heyne, Forbiger, and Jahn. Heumann's thesis *De Epyllio Alexandrino*, Couat's well-known book, and Mirmont's work on the gods in Apollonius and Vergil are also to be added to the authorities imbedded in my text.

## THE DIRECT METHOD IN LATIN: RESULTS

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In the discussion of any experiment the question which obviously strikes at the root of the matter is: What are the absolutely definite results? And this question is distinctly pertinent when so radical an experiment as that of the direct method in Latin is under consideration.

It has been my privilege to have a share in what is probably the most extensive experiment in this country, at least as far as the number of pupils affected is concerned, in the direct method of teaching Latin. In Jamaica High School, New York City, there are about 500 pupils studying the subject, and the present first-term class contains about 140, taught in four sections.

The work is now entering upon its fourth year, and consequently three successive classes have finished the first two years. Because of the present status of requirements made by authority outside the school itself, including the admission regulations of colleges, these first two years are typical of the direct method in far greater degree than are the two which follow; for there, obviously, the course must adapt itself more closely to conventional requirements. Eventually we hope to see certain definite modifications made in the curriculum of these years also, but at present the direct method simply has the position of a fundamentally different approach to the reading of Cicero and of Vergil.

The way in which I have chosen to set forth the facts as they are now developed is this. The University of the State of New York (the Board of Regents), which controls the entire educational system of the state, has authorized a direct-method Latin examination, based upon two years' work, and has given it equal credit with the conventional examination in Caesar. This examination was first given in June, 1914, and has since been given in January and in June, 1915. The first of these three papers, as is so often the case with matters entirely without precedent, was not typical

of their range or character. I am therefore reproducing the two 1915 papers, and side by side with them the conventional Caesar paper set in June, 1915. It is obvious that comparisons should be made only between papers issued by the same authority, and recognized by that authority as of equal value. The papers follow.

*Answer five questions, including at least one from each group*

#### GROUP I

1. Verte hanc fābulam in Anglicum: [20]

##### CORNĒLIAE ORNĀMENTA

1 Tiberius et Gaius Gracchī erant diligentia Cornēliae mātris ā pueris  
 2 doctī et Graecis litteris ēruditī. Maximum mātroni ornāmentum esse  
 3 liberōs bene institūtōs meritō putābat māter illa sapientissima. Cum  
 4 Campāna mātrōna, apud illam hospita, ornāmenta sua, illō saeculō pul-  
 5 cherrima, ostentāret ei muliebriter, Cornēlia traxit eam sermōne quousque  
 6 ē scholā redirent liberi. Quōs reversōs hospitae ostendēns: "Haec," inquit,  
 7 "mea ornāmenta sunt."

*mātrōna* (linea 2) = uxor  
*ornāmentum* (linea 2) = rēs pulchra  
*hospita* (linea 4) = hospes  
*saeculum* (linea 4) = tempus  
*ostentō* (linea 5) = ostendō  
*muliebriter* (linea 5) = mulieris modō  
*trahō* (linea 5) = retineō  
*quousque* (linea 5) = ad id tempus ubi  
*schola* (linea 6) = lūdus

2. Scribe respōnsa Latinē: [20]

Quis docuit Gracchōs? Quibus rēbus doctī sunt? Quālem mātrem habēbant? Ubi erat Campāna hospita? Cui ostentābat Campāna mātrōna ornāmenta sua? Quōmodo ornāmenta ostentābat? Quamdiu traxit eam Cornēlia? Utra mātrōna ornāmenta meliōra habuit? Ubi erant pueri? Quot filiōs habuit Cornēlia?

#### GROUP II

3. Dēclinā in sententiis duo ex his: (a) māter illa (linea 3) (sing.), (b) ornāmenta sua (linea 4) (sing.), (c) quōs reversōs (linea 6) (plur.). [10]

Scribe in sententiis partēs principālēs duōrum ex his: (a) doctī erant (lineae 1 et 2), (b) putābat (linea 3), (c) redirent (linea 6). [10]

4. Scribe respōnsa Latinē: [10]

"Māter putābat maximum ornāmentum esse liberōs bene institūtōs." Quae erant verba mātris? Quid significat sapientissima? Quid significat liberī? Quid significat redeō?

Scribe in locō lineaē vocābulum propriū vel litterās propriās; dēlige quattuor sententiās: [⁹]

(a) Mātrōna quaesivit quae illa ornāmenta —, (b) Cornēlia dixit dē su — lib —, (c) Māter filiōs bene ērudi —, (d) Long — inter sē sermōnem habēbant, (e) Cornēlia mātrōnam retinuit ut filiōs vid —.

### GROUP III

5. Verte hanc fābulam in Anglicum: [⁹]

#### DĒ DĪS GERMĀNŌRUM

8 Germāni multum ab hāc consuētūdine [Gallōrum] differunt. Nam 9 neque druidēs habent qui rēbus dīvīnis praeſint, neque sacrificiis student. 10 Deōrum numerō eōs sōlōs dūcunt quōs cernunt et quōrum apertē opibus 11 iuvantur, Sōlem et Volcānum et Lūnam; reliquōs nē fāmā quidem accēpē- 12 runt. Vīta omnis in vēnātiōnibus atque in studiīs reī militāris consistit: 13 ā parvīs labōrī ac dūritiae student.

*differō* (linea 8) = nōn idem sum  
*druidēs* (linea 9) = virī qui prō Gallīs deōs adōrābant  
*dīvinus* (linea 9) = adj., cf. *deus*  
*sacrificiūm* (linea 9) = id quod deō dābant antiquī  
*cernō* (linea 10) = videō  
*opēs* (linea 10) = auxilium  
*Volcānus* (linea 11) = deus qui Ignēs regēbat  
*Lūna* (linea 11) = dea caeli, quae noctū lūcida est  
*fāma* (linea 11) = id quod ab omnibus dīcitur  
*vēnātiō* (linea 12) — cf. *vēnātor*  
*studium* (linea 12) — cf. *studeō*  
*dūritia* (linea 13) — cf. *periculum*

6. Scribe respōnsa Latinē: [⁹]

Cūr Galli druidēs habēbant? Quibus rēbus student Germāni? Quibus nōn student? Quot deōs habent? Num Germāni et Galli eandem consuētūdinem habent? Quid significat *praeſum*, *studeō*, *apertus*, *sōl*, *vīta*?

### GROUP IV

7. Scribe in locō lineaē vocābulum propriū vel litterās propriās; dēlige quattuor sententiās: [⁹]

(a) Cum mē vid —, tamen nōmen nōn scivit, (b) Habuit digitum māgn — longitūdin —, (c) Redi in —, (d) Trans viam spect — ill —, (e) Animal man — ferit, (f) Iubeō tē man —.

Dēclinā in sententiis (a) vel (b): (a) *reī militāris* (sing.), (b) *vīta omnis* (plur.). [⁹]

Scribe Latinē ex memoriā quattuor versūs. [⁹]

8. Scribe Latinē fābulam (circiter XL vocābula); dēlige (a) vel (b) vel (c) vel (d) vel (e): (a) Dē Puerō Rōmānō, (b) Dē Cane et Bove, (c) Dē Puerō Illō Qui in Nāve Flagrante Stābat, (d) Dē Prōserpinā, (e) Dē Larā. [⁹]

*Answer five questions, including at least one from each group*

### GROUP I

1. Verte hanc fābulam in Anglicum: [20]

1 Nāsica ad *poētam* Ennium vēnit, eique ab ostiō quaerenti Ennium  
 2 ancilla dixit domī nōn esse. Nāsica autem sēnsit *illam* domī iussū dixisse,  
 3 et illum intus esse. *Paucis* post *diēbus*, Ennius ad Nāsicam vēnit et *eum*  
 4 ā iānuā quaeſivit. *Exclāmat* Nāsica sē domī nōn esse. Tum Ennius:  
 5 "Quid? ego nōn *cognoscō* vōcem tuam?" Hic Nāsica: "Homō es impudēns.  
 6 Ancillae tuae crēdidi tē domī nōn esse; tu *mīhi* nōn crēdis ipsī?"

*poēta* (linea 1) = is qui poēmata scribit

*ostium* (linea 1) = iānua

*ancilla* (linea 2) = serva, quae in domō labōrat

*intus* (linea 3) = in aliquā rē

*impudēns* (linea 5) = qui facit id quod nōn decet

2. Scribe respōnsa Latīnē: [20] (a) Unde quaeſivit Ennium Nāsica?  
 (b) Ubi fuit Ennius? (c) Cūr vērum nōn dixit ancilla? (d) Quandō vēnit  
 Ennius ad Nāsicam? (e) Cuius vōcem cognōvit Ennius? (f) Quālem dixit  
 Nāsica Ennium esse? (g) Quid significat *sēnsit*, *iānua*, *homō*, *crēdidi*?

### GROUP II

3. Dēclinā in sententiis duo ex his: (a) *poētam* Ennium (linea 1) (sing.),  
 (b) *paucis diēbus* (linea 3) (plur.), (c) *vōcem tuam* (linea 5) (sing.). [10]

Scribe in sententiis partēs principālēs trium ex his: (a) *vēnit* (linea 1),  
 (b) *quaeſivit* (linea 4), (c) *exclāmat* (linea 4), (d) *cognoscō* (linea 5). [10]

4. Scribe respōnsa Latīnē: (a) "Ancilla dixit eum domī nōn esse." Quae  
 erant verba ancillae? (b) "Nāsica ad poētam vēnit." Quid posthāc faciet?  
 (c) "Nāsica sēnsit illam dixisse." Quid fēcit illa? (d) "Eum ā iānuā quae-  
 sivit." Quid factum est? (e) Quid fit? [10]

Dēclinā in sententiis duo ex his: *illam* (linea 2) (sing. et plur. fem.), *eum*  
 (linea 3) (sing. et plur. masc.), *mīhi* (linea 6) (sing. et plur.). [10]

### GROUP III

5. Verte hanc fābulam in Anglicum: [20]

7 Libenter lēgitimus fābulam quam Lūcius Pīsō Frūgi narrāvit in *primō* suō  
 8 *librō*, cum dē Rōmulī rēgis vītā atque victū scribebat. Ea *verba*, quae  
 9 scripsit, *haec* sunt: Eundem Rōmulum dicunt, ad cēnam vocātum, ibi  
 10 nōn multum bibisse, quia postridiē negōtium *habēret*. Ei dicunt: "Rōmule,  
 11 si istud omnēs hominēs *faciant*, vinum vīlius sit." His respondit: "Immō  
 12 vērō cārum, si quantum quisque volet bibat: nam ego bībī, quantum  
 13 volū."

*victus* (linea 8) = modus vīvendi

*vinum* (linea 11) = aliquid rubrum quod bibitur

*vīlius* (linea 11) = quod parvā pecūniā emitur

*cārus* (linea 12) = contrārium quam vīlis

6. Scribe respōnsa Latinē: (a) Quis fuit Rōmulus? (b) Quae scripsit Pisō? (c) Quō īvit Rōmulus? (d) Quāle dixit vīnum futūrum esse? (e) Quid significat cēna? [10]

Dēclinā in sententiis ūnum ex his: (a) p̄imō librō (lineae 7 et 8) (plur.), (b) haec verba (lineae 8 et 9) (sing.). [8]

Scribe in sententiis partēs principálēs duōrum ex his: (a) habēret (līnea 10), (b) faciant (līnea 11), (c) volūi (līnea 13). [10]

#### GROUP IV

7. Scribe in locō līneae vocābulum propriū vel litterās propriās; dēlige octo sententiās: (a) Tam fortis erat ut nihil tim —, (b) Māgn — arbōrem videō, (c) Dicit sē antehāc —, (d) Omni — pueris dat nummōs, (e) Cum nihil dic —, abībat, (f) Ē lectul — surgō, ad lūd — eō, (g) Ill —cultr — caesus sum, (h) Liber nōn est meus, sed soror —, (i) Quaerit quid dic —, (j) Dicō omnēs hoc posthāc fac —. [20]

8. Scribe Latinē fābulam (circiter XL vocābula); dēlige (a) vel (b) vel (c) vel (d): (a) Dē Cane et Umbrā eius, (b) Dē Geōrgiō et Cerasō, (c) Dē Tribus Vilicīs, (d) Dē Lūdō. [20]

#### Answer four questions

1. Translate into English the following passages and answer the questions thereon:

1 Eōdem diē ab explōrātōribus certior factus, hostēs sub monte cōnsēdisse  
2 mīlia passuum ab ipsius castris octō, quālis esset nātūra montis et quālis in  
3 circuitū ascēnsus, qui cognōserent, mīsit. Renūntiātum est, facilem esse.  
4 Dē tertīā vigiliā Titum Labiēnum, lēgātum prō praetōre, cum duābus  
5 legiōnibus et eīs ducibūs, qui iter cognōverant, summum iugum montis  
6 ascendere iubet.—Dē Bellō Gallicō, I, 21. [16]

7 Ad haec Caesar respondit: Sē magis cōnsuētūdine suā quam meritō  
8 eōrum cīvitatēm cōservātūrum, sī prius, quam mūrum ariēs attīgisset, sē  
9 dēdidissent; sed dēditiōnis nūllam esse condiciōnem nisi armis trāditis.  
10 Sē id, quod in Nerviis fēcisset, factūrum finitimisque imperātūrum, nē quam  
11 dēditiōcis populi Rōmānī iniūriam īferrent.—Dē Bellō Gallicō, II, 32. [14]

a Give the reason for the case of each of three of the following and state the word on which the construction depends: hostēs (line 1), passuum (line 2), ipsius (line 2), Labiēnum (line 4), ducibūs (line 5). [6]

b Give the reason for the mode of each of three of the following and state the word on which the construction depends: cognōserent (line 3), cognōverant (line 5), cōservātūrum (line 8), fēcisset (line 10), īferrent (line 11). [6]

c Form a Latin noun of agency from cōservātūrum (line 8). Form a Latin abstract noun from dēdidissent (line 9). What is the prepositional prefix in attīgisset (line 8)? [3]

*d* Write the genitive plural of *hostēs* (line 1); the future indicative third singular of *cōnsēdisse* (1); the singular of *mīlia* (line 2); the perfect subjunctive passive third plural of *cognōscērent* (line 3); the superlative of the adverb from *facilem* (line 3); the dative plural of *iter* (line 5); the ablative plural of the comparative of *summūm* (line 5); the perfect infinitive active of *iubet* (line 6). Write in direct discourse *Sē magis . . . cōservātūrum* (lines 7-8). [10]

2. Give briefly the incident of which the first passage is the beginning [3]. How many years was Caesar fighting in Gaul [1]? Why did he leave Gaul [1]?

3. Translate at sight into English: [20]

## CAESAR PLANS TO RESCUE QUINTUS CICERO

Caesar, acceptis litteris hōrā circiter ūndecimā diē, statim nūntium in Bellovacōs ad M. Crassum quaestōrem mittit, cuius hiberna aberant ab eō mīlia passum xxv; iubet mediā nocte legiōnem proficisci celeriterque ad sē venire. Exit cum nūntiō Crassus. Alterum ad C. Fabium lēgātūm mittit, ut in Atrebātiūm finēs legiōnem addūcat, quā sibi iter faciendum sciēbat. Scribit Labiēnō, sī rei pūblicae commodō facere possit, cum legiōne ad finēs Nerviōrum veniat.—*Dē Bellō Gallicō*, V, 46.

4. Write in Latin *four* of the following sentences: [20]

*a* I fear that the enemy, because of their great swiftness, may get possession of our baggage.

*b* Although he was a brave soldier, he did not wish to go with the others to the top of the mountain.

*c* He says that he has been wounded and asks where the camp is.

*d* "We must stay and defend the wall," said the leader; "those who stay are much braver than those who flee."

*e* "I am going to return to my own house," replied the man; and having said this he set forth.

Let us take first the matter of passages offered for translation. On the conventional paper are two passages from Caesar, *Gallic War*, Books i and ii, on which the pupils have been thoroughly drilled. For the boy or girl who has been taught these two books carefully, with or without the help of a printed translation, the answer to this question will probably yield credit of at least 25 points, usually more. Hence at the very start he has nearly half the credits necessary for passing the whole examination. On the direct-method paper there is nothing to correspond to this. The conventional paper also offers additional translation, at sight, to the extent of 20 points. The thought is very similar to what the pupil has been drilled on for the best part of two years, Caesar and

his wars. Helps are given in the form of English translation of words. On the direct-method paper are two passages which may be chosen for translation, each counting 20 points. They are both absolutely at sight, and the help to translation consists of Latin definitions of certain of the Latin words. As training in translation is not much developed in the first two years by direct-method procedure, an alternative is offered in the form of Latin questions on the text, to be answered in Latin. These questions are designed to test the pupil's understanding of the story, and to most of them an unintelligent, yet correct, mechanical answer is beyond the power of any pupil to give.

The questions on forms and syntax on the conventional paper are paralleled by questions 3, 4, and 7 on the direct-method paper. The distinct differences are that, instead of isolated cases or tenses, forms are always required in a context. As regards syntax, the naming or labeling of constructions is not expected, but a practical knowledge of certain constructions is tested. This knowledge is largely shown in correct translations, or in correct answers to questions 2 or 6. This test is supplemented by the sort of sentence shown in question 7. Consequently the important direct-method principle of form and syntax always in close association is abundantly illustrated in the paper. In general, we maintain that if a pupil can translate or interpret a construction correctly he has the essential knowledge of it. To name it is of very little importance in comparison. This of course will not hold true in passages where he is given credit for memorized translation, as is the case in the conventional paper shown.

For obvious reasons the questions on subject-matter cannot be paralleled in the direct-method papers.

In composition the contrast is perhaps most extreme. In the conventional paper sentences are set to test knowledge of vocabulary and syntax. As the entire answer paper in the direct method, save for translation, is in Latin, it is to that extent all a test in composition. The Latin sentences with blanks to be filled in serve the purpose of the conventional sentences as far as syntax is concerned. The part of the direct-method paper which is recognized as "composition," however, is, as all elementary composition

should be, the only portion of the examination which can be called in any sense "prepared." Some of the titles are those of stories the candidates are known to have read, based on the direct-method books which the pupils may have used. The method is of course "free composition," but naturally the results are rated in accordance with the selection or avoidance of difficult usages on the part of the pupils, and the general character of the essays as a whole.

It has been my endeavor thus far to call attention to the specific features of the direct-method papers, and to marshal facts which shall make it possible for the reader himself to judge of their difficulty, when they are compared with the conventional paper shown. Two men as well qualified to judge as any in the country have independently given their opinion that in nearly all its features the newer type of paper is as difficult as the old, and in some respects decidedly more so.

The natural question as to results will now be asked. Here again it is essential to compare these with results obtained in the same school under the other conditions. The same general class of pupils, the same size of school, virtually the same corps of instructors, form the only basis for a true demonstration of what a different method can do. At the Jamaica High School the results in the second-year Latin examination were for a number of years previous to 1915 uniformly unsatisfactory. The percentage was somewhat below that recorded from term to term for all schools in the state of New York taking the same examinations. To be more specific, the figures were as shown in Table I.

These figures certainly do not show that the direct-method experiment has been conducted in a specially favored school, where almost any way of teaching would be bound to succeed.

Our first direct-method examination was disastrous. Twenty-five candidates took the test, and only eight of these papers were accepted by the state readers. The novelty of the whole matter, and uncertainty as to what would be the general scope of the paper were in part responsible for this. Moreover, the paper itself, as intimated elsewhere, was open to criticism in several particulars. In January, 1915, 36 pupils took the examination, and 19 papers were accepted by the state, or 53 per cent, which was a better showing

than the same school had made in the conventional examination in the four years preceding. In June, 1915, 55 took the examination, and 45 were allowed state credit, or about 82 per cent. This denotes a progressive development which it is a pleasure to record. At the same time the first school except Jamaica, the Schenectady High School, had a class take this examination. Of 44 candidates

TABLE I

	STATE OF NEW YORK		JAMAICA HIGH SCHOOL	
	Claimed by Schools	Accepted by State	Claimed by School	Accepted by State
1911*	79.4	61.7 (June only)	60.1	52.2
1912	74.2	56.3	51.8	50.0
1913	70.8	59.7	47.6	47.6
1914	77.7	72.5	49.5	48.5
1915	75.9	65.5	77.3	72.6

## DIRECT METHOD ONLY

June, 1914.....	36.0	32.0
January, 1915.....	66.6	52.7
June, 1915.....	81.8	81.8

\*The year 1911 was the first in which a single examination was taken covering all the work of the first two years. The State records for January, 1911, were destroyed by fire.

28, or 64 per cent, were successful, an extremely creditable showing for the first examination of its kind. It should be remarked that at Schenectady 7 of these 28 successful candidates received a grade of 90 per cent or over, while at Jamaica at the same time 36 of the successful 45 made 70 per cent or more, and 14 of them made 80 per cent or over.

Of course there are not yet sufficient data to make possible any comparison of methods beyond the end of the second year. If all the percentages of success seem low, it must be remembered that previous results, made with conventional procedure, were far lower; and that an experiment so fundamentally different from the usual in its very essence takes more than a year and a half to find the best in many details of its handling.

## THE ATTITUDE OF THE COLLEGE TOWARD THE WORK IN LATIN IN THE SECONDARY SCHOOL<sup>1</sup>

BY ELIZABETH HAZELTON HAIGHT  
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In a Phi Beta Kappa address given at Vassar College last June, Professor John Dewey declared it to be his belief that the place of all language in the education of the future was to be that of mere tools. The failure of Professor Dewey to recognize for his "new humanism" the value of intimate knowledge of the thought-life and the literature of Greece and Rome is the tragic sort of failure which must bind us as classicists together more closely than ever in our ideals, our hopes, and our resolution for success. If I believed that all my teaching of Latin is but the sharpening of a tool—say, for the lawyer in his legal terms, for the chemist in his prescriptions, for the philologist in his derivations—then I would not be devoting my life to the teaching of Latin literature. But my prospect is far different.

Sometimes, perhaps, when we are submerged by Latin prose papers or are laboring over a dull class that knows too little syntax to translate correctly a nominative, an accusative, and a transitive verb, we may lose our vista. But I believe most of us can answer Mr. Dewey's prediction with a strong *credo* for the lasting place of Greek and Latin in the best education of the future—can, indeed, attest in heartfelt belief Cicero's words: "Haec studia adulescentiam accunt, senectutem oblectant, secundas res ornant, adversis perfugium ac solacium praebent, delectant domi, non impediunt foris, pernoctant nobiscum, peregrinantur, rusticantur."

Those of us who are teaching the classics must face our opponents together. There they stand before us: those who claim that all studies are of equal value and that a full choice should be given between cooking or classics in preparation for college; those who

<sup>1</sup> A paper read before the Classical Section of the New York State Teachers' Association, Lower Hudson District, November 6, 1915.

scorn the dead languages and exalt the so-called living, even in the midst of the present tower of Babel; those who would steal half the time of our *cultura animi* for the practice of the hand in some amateurish craft; and a score of others. And before them, to meet their claims and oppose their assumptions, we teachers of classics in the secondary schools and in the colleges must stand united. Our cause is one; we live or die together.

It is reassuring to remember in the face of much antagonism that in New York state the leading colleges and universities still virtually all require four units of Latin on entrance from those who matriculate for an A.B. degree. This is true of Barnard, Columbia, New York University, Syracuse, Union College, Vassar, and Wells. Also certain of these institutions require Latin in the Freshman year in college for a course leading to the A.B. degree (Barnard, Columbia, College of the City of New York, New York University, Syracuse, Union, Vassar, Wells). Now since these things are so—"Quae cum ita sint in hac Novi Eboraci civitate"—what does the college expect and hope to get by way of preparation of its students from four units of Latin and what does it hope to develop through the study of Latin on the basis of this preparation?

We have had in the state two helps toward standardizing the work of the schools—the Regents' examinations and the examinations of the College Entrance Examination Board. A careful study made by Professor Catharine Saunders of Vassar of recent examination questions showed to our satisfaction that the Regents' papers were somewhat easier tests than the College Entrance Examination Board papers, and also were not proving as satisfactory tests for us because of the system of marking used at Albany, which, by averaging the prose mark in with the whole mark of Cicero or Vergil paper, often sent us a girl who was certificated, but was yet badly deficient in prose. The Regents' papers are falling in line more and more with the College Entrance Examination Board work, and as they are limited to the state, and the Board examinations now form virtually a national test of secondary work in Latin, I wish to talk a little about them. My work during several years as a reader in Latin for the Board has given me an intimate knowledge of its work for the study of Latin. And each

year I am convinced that the work of the Board is counting tremendously in elevating the standard of Latin work in both school and college. You know the step forward made by the so-called New Requirements of the Board in the greater emphasis laid on sight translation and on intensive prepared work. One serious mistake has arisen in the interpretation of the New Requirements: namely, a belief that a smaller amount of Latin reading is required because the examinations are set on a limited portion of the translation covered. We cannot repeat too often or too emphatically that the amount of Latin reading is *not* diminished, that "the Latin reading, without regard to the prescription of particular author and works, shall be not less *in amount* than Caesar, *Gallic War*, i-iv; Cicero, the orations against Catiline, for the Manilian Law, and for Archias; Vergil, *Aeneid*, i-vi." Many poor schools, I regret to say, seem to be reading only the amount prescribed for examinations (Cicero, Manilian Law and Archias; Verg. *Aen.* i, ii, and iv or vi) and even on this are failing to do proper intensive work; and many schools, too, apparently are not actually teaching their pupils how to translate at sight although half the examination in Cicero and Vergil is based on sight work. The character of the answers given to the detailed questions in Cicero and Vergil leads me to wonder if the schools are giving any written tests on similar questions; if, indeed, they consider it important that their pupils should gain from Vergil some background of Greek mythology, ancient geography, knowledge of Homer and the Trojan War.

Let me give some concrete information as to the sort of discouraging failures which we readers of the Board meet each June, by discussing the Vergil paper of 1915. The paper seemed to me an excellent one. The prepared passage was memorable and significant. The detailed questions were not on trivial points, but on great literary subjects like the fall of Troy and the purpose of the *Aeneid*; or about great Roman figures like Romulus and Augustus. The sight passage from Ovid on the captive Trojan women<sup>1</sup> was peculiarly interesting at a time when the marvelous Granville Barker production of Euripides' *Trojan Women* had excited so

<sup>1</sup> *Met.* xiii. 408-26.

much attention; but at any time the story of the Trojan War should be known to students of Vergil.

Yet when I recall the sight passage a horrible nightmare of mis-translation comes to my memory. I made for Professor McCrea a composite picture of various mistakes made on different Vergil papers which I read. This is the sight passage:

Ilion ardebat, neque adhuc conserderat ignis;  
exiguumque<sup>1</sup> senis Priami Iovis ara cruem  
combiberat. Tractata<sup>2</sup> comis antistita<sup>3</sup> Phoebi  
non profecturas<sup>4</sup> tendebat ad aethera palmas.  
Dardanidas matres patriorum signa<sup>5</sup> deorum,  
dum licet, amplexas succensaque templa tenentis  
invidiosa trahunt victores praemia Grai.  
Mittitur<sup>6</sup> Astyanax illis de turribus unde  
pugnantem pro se proavitaque<sup>7</sup> regna tuentem  
saepe videre patrem monstratum a matre solebat.  
Iamque viam suadet Boreas, flatuque<sup>8</sup> secundo  
carbasa<sup>9</sup> mota sonant. Iubet uti navita<sup>10</sup> ventis.  
"Troia, vale! Rapimur" clamant, dant oscula terrae  
Troades, et patriae fumantia tecta relinquunt.  
Ultima concendit classem, miserabile visu,  
in mediis Hecuba natorum inventa sepulcris.  
Prensantem tumulos atque ossibus oscula dantem  
Dulichiae<sup>11</sup> traxere manus. Tamen unius hausit<sup>12</sup>  
inque sinu cineres secum tulit Hectoris haustos.

—Ovid, *Metamorphoses* xiii. 408-26

<sup>1</sup> *exiguum*, 'scanty.' <sup>2</sup> *tractata*, frequentative, or intensive, from *traho*. <sup>3</sup> *antistita*, 'priestess.' <sup>4</sup> *profecturas*, from *proficio*, 'avail.' <sup>5</sup> *signa*, equivalent to *simulacra*. <sup>6</sup> *mittitur*, equivalent to *deicitur*. <sup>7</sup> *proavita*, 'of his forefathers.' <sup>8</sup> *flatu*, equivalent to *vento*. <sup>9</sup> *carbasa*, equivalent to *vela*. <sup>10</sup> *navita*, equivalent to *nauta*. <sup>11</sup> *Dulichiae*, adjective, 'of Ulysses.' <sup>12</sup> *hausit*, 'scraped up.'

Here is the composite translation:

Ilion was furious and up to this time she had not been able to sit by the fire on the altar of Jove of old Priam and partake the scanty blood. The priestess, frequentative companion to Apollo, was stretching forth her unavailable hands to the sky. The Dardanian mothers, with the statues of the paternal gods, were embracing the ruined temples while they could, and were dragging the victorious Greeks as hateful prizes. Astyanax fighting to save his kingdom and that of his forefathers is shoved headlong from the towers just as he was accustomed often to see his father pushed around by his mother. And now Boreas persuades the road and the swinging sails crackle in the good stiff breeze, as he orders the sailors to the winds. "Good-bye, Troy. We are dragged," they cry and the Trojan men cast their eyes on the ground and leave

their land, fumigated with textiles. Hecuba climbs into the ship last with a piteous face, Hecuba, the originator of children in the midst of the graves. With her bosom heaving and her eyes fixed on the bones, she gave Ulysses her hand. Nevertheless he scraped up his ashes in a fold and brought the entrails of Hector with him.

Now the worst of this nightmare is that it is all true, for of many a candidate taking the Vergil examination we could well have asked in despair: "What's Hecuba to her?" and on many papers the same disregard of case-endings and word-order is displayed.

But even more discouraging than poor sight translations were the answers to the questions on the prepared passage, *Aen.* i. 278-96. Certainly this is a remarkable historical comment on vss. 284, 285: "These lines refer to the fall of Mycenae at the time of the Punic Wars. *Assaraci* means Africa, *Phthiam* means the family of Hannibal, and Mycenae is the city on the west coast of Italy that fell into the power of Hannibal in the Punic Wars, but was won back by the Romans."

Again, on the allusion to Quirinus (292), one rationalizer stated: "Romulus and Remus were suckled by a goat"; and another memorable answer to the same question read: "Quirinus was Romulus, the brother of Remus, who were both suckled by a wolf in infancy having been cast out of the animal world because ordained to rule Rome."

Question 7, "How was the prophecy *caelo accipies* (vss. 289, 290) fulfilled?" drew forth this: "Aeneas was placed in the heavens as a constellation after his death and is one of the long-handed dipper." But I need not multiply illustrations of absurdities. Figures will speak more loudly than rhetoric, and here are my statistics about the answers to these questions on the 120 Vergil papers which I was the first reader to peruse. These were the questions asked:

1. By whom were these words spoken? To whom? In what connection?
2. Discuss vss. 278-82 and 286-88 with reference to the purpose of the *Aeneid*.
3. To what historical event do vss. 284, 285 refer? Explain the references in *Assaraci, Phthiam, Mycenae*.
4. Who were *Caesar* (vs. 286), *Iulo* (vs. 288), *Quirinus* (vs. 292)?
5. What is the point of *aspera* (vs. 279), *Troianus* (vs. 286)?
6. What does Vergil mean by *Oceano* in vs. 287?

7. How was the prophecy *caelo accipies* (vss. 289, 290) fulfilled?
8. Explain the allusion in *claudentur Belli portae* (vs. 294).
9. Copy vs. 287, and indicate the quantity of each syllable, the division into feet, and the principal caesura.

And these were the credits given:

	Full Credit	Zero	Partial Credit
1 { By whom spoken? . . . . .	74	46	
To whom? . . . . .	68	52	
Connection? . . . . .	66	54	
2 . . . . .	11	65	44
Historical event? . . . . .	60	60	
3 { Assaraci . . . . .	36	84	
Phthiam . . . . .	14	106	
Mycenas . . . . .	17	103	
Caesar . . . . .	39	81	
4 Iulo . . . . .	90	30	
Quirinus . . . . .	84	36	
5 aspera . . . . .	37	66	17
Troianus . . . . .	30	87	3
6. Oceano . . . . .	31	89	
7. caelo accipies . . . . .	53	66	1
8. Claudentur . . . . .	53	25	42
9. Meter . . . . .	89	9	22

Such a large number of failures makes me repeat the question: Are teachers laying emphasis on intensive work? Are they making their pupils realize the value of gaining by interpretation and elucidation a background of mythology and history? Are they insuring careful work by frequent written tests?

Professor McCrea drove this point home in his article in the *Classical Journal*, X (May, 1915). He said:

Whatever position may be taken with regard to the importance of knowing for their own sake the facts involved in the two prescribed speeches of Cicero and the three prescribed books of Vergil, is it not literally and inevitably true that a very considerable number of these facts are indispensable in order that the pupil may be trained always to translate with full consciousness that he is translating ideas about objective realities and is not juggling with mere words? What does it mean when 42 out of 92 candidates, picked at random, do not know where Latium was, further than, at the best, that it was somewhere in Italy? What does it mean when 40 out of 92 candidates do not know that *Ausonia terra* means Italy itself? What does it mean when 98 out of 111 candidates do not know where the *iuga Cynthi* were? Does it not for one thing mean this: That in an age in which apparatus, such as maps, pictures,

plans, models, etc., is exceedingly common, much being provided in the textbooks themselves, no proper use of a map, not to speak of other helps to visualization, could have been made? A distinguished professor of secondary education told me a little while ago that he had recently been in a schoolroom in which the class was translating that passage in the speech for the Manilian Law which deals with the raising of the siege of Cyzicus by the forces of Lucullus. To his astonishment, not a single reference was made during the hour to the proximity of Cyzicus to the Dardanelles, on which just now the eyes of the world are fastened. Is it a wonder that the ideas of our pupils are so hazy?

A word more about the work in prose shown on the papers. You have probably all read the statistics of the Board and observed the low marks in advanced prose and the large percentage of failures. Here at Vassar, where prose is required in the Freshman year, we have opportunity to learn much about the cause of deficiencies in preparation. Over and over again our deficient students on being questioned about their preparation say they never wrote sight prose before coming to college, or else they wrote it very seldom, or they wrote on the board just the sentences already prepared. To my mind, sight translation from English into Latin is as important a part of Latin work as sight translation from Latin into English, and I regret that neither the Regents' Syllabus nor the College Entrance Examination Board Suggestions for Preparation emphasizes this fact. Sight prose should be no more a burden than sight translation from Latin if it is taught well and regularly from the first year on. Of course one practical difficulty is getting time to look over papers for large classes, but somehow this should be managed, for sight prose strengthens all Latin work as nothing else can, by demanding accurate, sure knowledge of forms, syntax, and vocabulary; and by so doing it prepares the way for reading and enjoying the great literature of the Romans.

And this at last is what the college hopes to find in its students in Latin and what it hopes to develop: an accurate knowledge of forms and syntax in a usable state for sight prose and for sight translation; an appreciation of the right way to read Latin authors, that is, as history or literature, in relation to their times, with a desire to *interpret* instead of merely to translate words; and an ideal of translating into idiomatic and appropriate English.

The comprehensive examination which shall be a test of such power as this will be a blessing to every college. To my mind, it should consist of sight translation from Latin into English and from English into Latin; and of such questions on the prepared text as will test knowledge of forms and syntax, but most of all acquired background and intelligent interpretation. For the work of the secondary school leading up to such a test will have before it the same vista which the college tries to hold for its classical work. Friedrich August Wolfe in his great definition of *klassische Altertumswissenschaft* has voiced for us all as we work together the possibilities of our great calling, for we work to secure for ourselves and to impart to others some—

knowledge of the deeds and destinies, the political, intellectual, and domestic conditions of the Greeks and Romans, their culture and language, their arts and sciences, their customs, religion, national characters and modes of thought . . . and such an acquaintance with all these, that we may thoroughly understand the monuments which have descended to us and so may re-present to ourselves the life of the ancients.

### AN OLD ROMAN GAME

I apologize to my learned colleagues for writing on a trivial theme; but some of the teachers who are searching for material to amuse their Latin clubs may not be acquainted with an ancient game, diagrams for which have been found scratched by loungers on the steps and pavements of various Roman buildings. The ancient name of the game is unknown, but one might call it "Rota." The mode of playing is conjectural. The "board" is marked with a circle, intersected by four symmetrically disposed diameters, dividing the area into eight equal sectors. The "stations" are the center and the eight intersections of radii with periphery, making nine stations in all. Two players contend, each with three "counters" or "men," which must be distinguished by color, shape, substance, or marking from those of his opponent. He wins who succeeds in getting his three men into line, i.e., occupying the stations at the center and two ends of the same diameter. The game is thus a sort of "tit-tat-to."

To begin, one of the players, selected by lot, places one of his "men" on one of the "stations" at his choice (he will probably choose the center, at least till he develops strategy). His opponent next sets one of his men on any one of the unoccupied stations; and so they proceed alternately till all the six men are in position on the board. The leader then moves one of his men to an adjacent (along an arc or radius) unoccupied station; his opponent moves similarly; and thus they alternate moves till one player gets his three men into line along a single diameter, and so wins. Two men may not occupy the same station; no "capturing" or "jumping" is permitted; and neither player may decline to move in his turn.

One of my mathematical colleagues at another college, to whom I taught the game, was so interested that he computed according to the rules of his science all possible positions of the men, tending to establish a sure path to victory, if only you can have the lead

each time! As the lead appears to be an advantage, it might better alternate, in case of a series of games between the same players.

In practice we have found it convenient to draw the circle four or five inches in diameter on paper or cardboard. I was once surprised by the gift of a board of polished mahogany with the diagram inlaid in ebony! For "men" we have used anything from bits of birchbark or cardboard through buttons to checkers and poker-chips or even (when our exchequer was flourishing) cents and dimes.

E. T. M.

## Notes

[Contributions in the form of notes or discussions should be sent to John A. Scott, Northwestern University, Evanston, Ill.]

### A GRAPHIC DEVICE FOR MARKING SYLLABLE QUANTITY IN LATIN

Experience in the classroom shows that the tyro in Latin finds it difficult to apprehend the distinction between syllable quantity and vowel quantity, and even the adept is likely to trip in his unguarded moments. Such a slip is made by Mr. Westaway in his book on *Quantity and Accent in the Pronunciation of Latin*, when he says (p. 34), "a final short vowel is rarely lengthened before two consonants," for it surely is not the vowel that is lengthened. Again, in one of the best editions of the *Aeneid* now used in our schools stands the expression, "whose vowel is short by nature or position," which shows the same sort of confusion. Although the grammars carefully state that syllable quantity and vowel quantity are two totally different things, yet to the ordinary class the difference must be explained at length and by many examples.

The fact that the same symbols are used, and in the same position, for long and short syllables as for long and short vowels tends to increase the confusion. During the early years of the Latin course the pupil learns that the macron always indicates a long vowel. Upon reaching Virgil, however, he is taught to place the macron over a short vowel on occasion. The purpose of this note is to suggest that the macron and breve be placed *below* the line, that is, *under* the syllables, when syllable quantity is to be indicated. The opening line of the *Aeneid* then will be marked as follows:

Arma yi | rumque ca | nō || Trō | iae qui | p̄im̄us ab | ōris.

This second meaning and use of the two symbols should be taught at the very beginning of the course—not reserved for scansion merely. It is easy for the pupil to give the macron and breve another meaning when they stand in another position. Just as in arithmetic the meaning and value of digits depend upon their position relative to the decimal point, so here, macron and breve *above* the line mean vowel quantity, *below* the line syllable quantity, and the distinction is easily grasped and retained. The writer has used this simple graphic device for many years and has found it very satisfactory. He published the suggestion in the *Latin Leaflet*, November 28, 1904.

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A NOTE ON OVID, *Met.* ii. 74 f.

Finge datos currus—quid ages? poterisne rotatis  
Obvius ire polis, ne te citus auferat axis?

Most of the editions and translations leave the impression that the clause *ne te citus auferat axis* is a result clause, although what they probably mean is that it is a final clause after a verb of effort (*obvius ire*). Siebelis-Stange, *ad loc.*, states this explicitly. The meaning, then, of *poterisne . . . axis* would be briefly: "Will you be able to keep from being carried back?" As if that were enough! Phoebus says of himself, ll. 103 f.:

Nitor in adversum, nec me, qui cetera, vincit  
Impetus, et rapido contrarius evehor orbi.

"I struggle against it, and the force that overcomes the rest, overcomes not me, and I ride on against the whirling globe." That is, the chariot must not only not be borne back, it must not even stand still, it must make progress.

Let us then translate: "Will you be able to make headway against the rolling sky, *assuming that* the speeding heavens do not carry you back?" The *ne* clause is concessive, granting something for the sake of argument. It is the negative form of the construction found four lines farther on (l. 110):

Utque viam teneas, nulloque errore traharis,  
Per tamen, etc.

If we adopt the interpretation suggested above, (1) we get better sense generally, (2) *obvius ire* is given its natural literal sense, "to go against," not "to struggle against," (3) we get a repetition of ideas quite in Ovid's style; *obvius ire* corresponding to *contrarius evehor* (l. 104), and *te auferat* to *nec me vincit* (l. 103).

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## THE REFRAIN IN BYRON'S "MAID OF ATHENS"

Recently while reading the second canto of Byron's *Don Juan* I noticed that one of the Greek women had the name of Zoe, and this suggested the idea that the *Zωή* in the refrain *Zωή μον' αράς ἀγαπῶ* might also be the name of a person. However, Byron himself gives little support to that idea, since he himself translates it, "My life, I love you," and adds, "which sounds very prettily in all languages, and is as much in fashion in Greece at this day as, Juvenal tells us, the first two words were among the Roman ladies, whose erotic expressions were all Hellenized."

The reference to Juvenal refers, no doubt, to *Sat.* II. vi. 195: *quotiens lascivum intervenit illud Ζωή καὶ ψυχή*. In this passage in Juvenal the meaning is clear and the word *Zωή* cannot be a proper name. However, this is no

parallel with the refrain in Byron. An educated Greek assures me that no one in Greece would regard *Zoή* as anything but a proper name, that Zoe is one of the most common names for girls, and that *σᾶς* implies a certain aloofness and dignified reserve which would be impossible if the first word meant "life."

The German equivalent for *σᾶς* is *Sie*, while for *dich* the Greeks would use *σέ*. As no German would say *Mein Leben, ich liebe Sie*, but only, *ich liebe dich*, so in modern Greek, if a person addressed another with the burning phrase, "My life, I love you," he could have used only the familiar *σέ*, but not the aloof and formal *σᾶς*.

There can be little doubt that Byron was misled by the erotic expression in Juvenal and so mistranslated the Greek verse.

Since Zoe is a much-used name for girls in Greece, and since the formal *σᾶς* and not the familiar *σέ* is found, it seems certain that the real meaning of this refrain is: "My Zoe, I love you."

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## General Comment

[Edited by Gilbert C. Scoggin, of the University of Missouri.]

In the *Revue Historique* for September-October, 1915, Vol. CXX, No. 1, Gustave Glotz gives a general survey of works dealing with Greece that have appeared during the years 1911-14.

Professor C. W. E. Miller, of the Greek department of Johns Hopkins University, has been made assistant editor of the *American Journal of Philology*, to which he has long rendered active service.

The *American Historical Review* for January, 1916, contains a list of doctoral dissertations now in progress at the chief American colleges. Some twenty of these deal with Greek and Roman topics, and among them the classical student will find some with very interesting titles.

Under the heading *Indiculus Syntacticus* and preceded by a very pleasant introduction, a welcome bibliography has been brought together by Professor Gildersleeve of what he has had to say about Greek Syntax in the pages of the *American Journal of Philology*, whose thirty-sixth volume is now completed. The index is to be found in Vol. XXXVI, No. 4.

Dean H. C. Tolman, who holds the chair of Greek at Vanderbilt University, is one of the collaborators of the "Sir Jamsetjee Jejeebhoy Madressa" jubilee volume recently issued to commemorate the fiftieth anniversary of the founding of the School of Parsee Studies at the University of Bombay. Dean Tolman has also lately written a devotional book with the title *Christi Imago*.

It has been proposed to suspend for the present some of the famous Oxford prizes, such as the Craven, the Hertford, and the Ireland scholarships, as competition is not so keen now, owing to the reduced number of students in residence there. The Ireland Scholarship has always been much sought after. In times past the youthful Gladstone was an unsuccessful candidate for it in competition with one Robert Scott, who later became a member of the well-known firm of Liddell and Scott. John Conington held both the Ireland and the Hertford prizes.

To judge from their titles, and this is all that we have been privileged to see, several *Hefte* from the pen of Professor Wilamowitz-Moellendorf, published

under the general heading of *Reden aus der Kriegeszeit*, are distinctly martial in theme. One Heft contains "Krieges Anfang" and "Die geschichtlichen Ursachen des Krieges"; another "Kriegeserinnerungen" and "Militärismus und Wissenschaft" and "Heroentum"; still another contains "Die Harmonie der Sphären" and "Kaisers Geburtstag" and "Bismarck." The distinguished Berlin professor has likewise contributed an "Einleitungswort" to Friedrich Leo's *Kriegeserinnerungen an 1870/71*. These are all published by the Weidmannsche Buchhandlung, of Berlin.

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In the *Neue Jahrbücher für das klassische Altertum*, etc., Vol. XXXV, and Vol. XXXVI, No. 1, there is printed a lecture by Professor Richard Heinze, originally delivered "beim Winckelmannfest des Leipziger archaeologischen Seminars," and entitled "Von altgriechischen Kriegergräbern." He deals with the literary content of the epitaphs. In the same periodical, Vol. XXXV and Vol. XXXVI, No. 5, Professor Franz Studniczka discusses "Die griechische Kunst an Kriegergräbern." This, too, is a lecture, originally delivered in the aula of the University of Leipzig. Both these lectures were evidently inspired by the war. Patriotism is not confined to any one country, and it is reported that several scholars who were actively engaged on the great Latin *Thesaurus* have already lost their lives at the front.

'Ο ξεν', ἄγγελον Δακεδαιμονίοις ὅτι τῷδε  
κείμεθα τοῖς κείνων βῆμασι πειθόμενοι.

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The second meeting of the Pan-American Scientific Congress was held at Washington last December. Of the many topics discussed not a few concerned educational matters. Among the many interesting subjects were such as the following: Uniform laws in the Pan-American countries for the protection of antiquities; conservation of natural resources; how far elementary education should be supported by local taxation and how far by state taxation; whether universities and colleges supported by public funds should be controlled by independent and autonomous powers or by the central state authorities; to what extent the interchange of students and professors among the American republics is desirable; international law. An address was delivered before the congress by Professor J. C. Egbert, of the Latin Department of Columbia University, whose subject was, "How to Secure Adequately Prepared Instructors for Colleges and Universities in Courses in Domestic and Foreign Commerce."

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Special interest in textual criticism has never been a marked characteristic of American classical scholarship. Professor Morgan's volume of *Addresses and Essays* contains examples of this side of his versatile powers. Hayley's *Alcestis* stands alone as an American edition of a classical author, mainly

critical. Professor Earle's scattered critical notes and papers were collected in a volume after his death; but little heed was paid to this volume by the reviewers, probably owing to the fact that there were few in this country capable of passing on the merits of such a book. Professor Merrill's interest in the text of Catullus is of course well known. Dean Harry, of the University of Cincinnati, has shown much ingenuity in this field and his work has won much approbation in Germany and England, especially his recent publication, *The Greek Tragic Poets: Emendations, Discussions, and Critical Notes* (1914). That he has also a full appreciation of the literary side of scholarship may be seen in his edition of the *Prometheus* of Aeschylus.

Some years ago Professor Brugmann remarked to me, half seriously, that the time would come when scholars would all have to repair to America for research, as Europe was gradually being drained of its books. He was of course referring in an exaggerated manner to the fact that so many private libraries of specialists were being brought *en bloc* to this country. In more recent years the University of Illinois has acquired the fine classical library of Johannes Vahlen, as well as that of Wilhelm Dittenberger, while the great library of the late Professor Franz Nikolaus Finck has been transferred to Santa Fe, New Mexico. This last, brought together by Steinhthal's successor at Berlin, is one of the largest private collections ever amassed dealing with comparative philology and linguistics. These books will be housed in the picturesque old Governor's Palace, facing the plaza, where Lew Wallace wrote much of his *Ben Hur*. Although Santa Fe is primarily a center of interest in American archaeology, yet henceforth it will possess a library that may attract students of general linguistics. I shall never forget a certain late afternoon of July last, when I arrived there. A band was playing in the plaza before a large gathering of citizens. I felt that I had suddenly been transported to some European city; and my thoughts turned instinctively to a similar gathering that I had witnessed just one year before under the impressive towers of the cathedral at Rouen when all France was merry and gay and no war clouds had as yet appeared on the horizon.

Meantime many rare and precious volumes are finding their way westward across the Atlantic to grace the shelves of a Pierpont Morgan, a Henry Huntington, or a Henry Walters. Not a few find welcome in such places as the library of the Elizabethan Club of Yale. The unfortunate thing, as Professor Trent, of Columbia, has recently pointed out, is the fact "that the student and the collector often live within a stone's throw of each other without knowing each other's needs." Now the collector as a rule is "the most generous and hospitable of men." Professor Trent cites the case of one of his own students who would have been indefinitely deterred from visiting Europe for the purpose of carrying on investigation in a certain field that interested him. The large special collections of a certain collector were placed at his disposal with the result that this student's work was brought to early completion.

## Book Reviews

*Ennius und Vergilius: Kriegsbilder aus Roms grosser Zeit.* By  
EDUARD NORDEN. Berlin: B. G. Teubner, 1915. Pp. v+176.

The task of restoring a work of ancient literature which is known to us only in "fragments" is, of all the tasks which confront the modern student, the most alluring and the most dangerous, offering as it does a field in which difference of opinion is almost universal, and in which imagination runs riot until some treasure-trove, in the form of an *Epitrepones* or an *Ichneutae*, shows how wide of the mark our guesses were. We may well, then, congratulate ourselves when a scholar of such established authority as the author of the *Kunstprosa* studies for us the works of a writer even in whose *disiecta membra* Horace declares the poet may still be found.

Norden's work, very fittingly inscribed to Cichorius, who performed such signal service for the satires of Lucilius, is principally occupied with the identification, arrangement, and connection of the fragments of the seventh book of the *Annals*, which, although in point of number they are exceeded only by those of book i, have never been adequately treated. Deprived of any such important clue to the relative order of the fragments as the editor of Lucilius or Varro has in the order which the citations of Nonius follow, Norden must place his main reliance upon the historians of the period, and by dint of diligent search he has wrung from Livy, Polybius, Justin and the annalists much new evidence as to the historical setting of our fragments. But mythology too is powerful in epic tradition, and history cannot follow the flights of poetic fancy. Here Norden has recourse to Virgil, the full use of whose guidance in this field he is the first to make. The results of his investigation, first for Ennius and then for Virgil, are as follows.

If we are to believe Cicero's statement (*Brutus* 76), the strange neglect of which by recent scholars is mainly responsible for their failure to bring even conjectural order out of the chaos of the seventh book, Ennius himself expressly says that he has omitted from his *Annals* any consideration of the First Punic War. Then all the military fragments of *Annals* vii are to be referred to the Second Punic War, which will form the principal theme of the book. The important omission of the First Punic War was forced upon Ennius by his desire to avoid encroaching upon the *Bellum Punicum* of his predecessor Naevius, to whom in the exordium of vii the poet refers in the purposely vague *alii* of l. 213. To the exordium likewise belong the interesting lines 218 f. Here we have a part of the poet's answer to those critics of his own time, who, as Horace later, found fault with him for not having fulfilled the high promise offered by the dream with which the first book of this *alter Homerus*

began. Following the exordium there is a retrospective account of the origin and history of Carthage. So Cato (*Origines* iv), Livy (*Periocha*, Book xvi), and Justin (xviii. 3), as a preface to their accounts of the Punic wars; and compare Virgil's *urbs antiqua fuit*, etc., immediately following the invocation in *Aeneid* i. To this historical account are to be assigned (Vahlen's numbering): ll. 222 (331 B.C.), 220 f. (310 B.C.), 265, 225-31 and 252 (260 B.C.), 274 (237 B.C.). Thereupon ensues the symbolical scene which introduces the real subject of the book. Discordia, summoned from Tartarus by Juno, at her behest bursts asunder the but recently closed doors of the temple of Janus (235 B.C.), and is dismissed to her abiding-place in the lower world: ll. 521 f., 266 f., 260-63. Rome's second struggle with Carthage is thus begun. She also faces an uprising of the Gauls (225 B.C.): ll. 164 f. (which are here reminiscent of the storming of the Capitolium in 387 B.C.), and l. 256 (the battle of Telamon). The crossing of the Ebro by Hannibal (May, 218 B.C.) produces a crisis signalized by a council of the gods, in which Jupiter resigns for the time being his opposition to Juno's unflagging hostility to Rome: ll. 259, 257, 258. An attempt on the part of Rome to recruit allies in Spain fails (218 B.C.): l. 503. Her troops are defeated at the Trebia (December 21, 218 B.C.): ll. 232 f. Scipio concludes an alliance in Spain (218 B.C.): l. 253. From this point on there are no certain fragments. The book ends not later than the summer of 216 B.C., for the battle of Cannae is treated in viii.

That there is no small amount of conjecture in all this scarcely needs to be stated, but in general this outline of the seventh book may be regarded as established. Now what of Virgil?

Without, of course, denying that Virgil is primarily dependent on Homer, Norden believes that, just as in *Aeneid* i, which begins Virgil's Odyssey (the *virum* of his epic), he relies upon the first book of Naevius, so in book vii, which begins his Iliad (the *arma*), he approaches Homer mainly through his fellow-*Maenoides*, Ennius. In Ennius, Juno summons Discordia (=Empedocles' *Neikos*, i.e. "Eris"), and puts into her hands the task of arousing enmity between the Romans and the Carthaginians. This Discordia is Virgil's Allecto, whose services Juno enlists to stir up strife between the Trojans and the subjects of Latinus. But Virgil, obsessed with the priority of the Juno-motif from his first book, has Allecto dismissed before her task is completed and on a quite inadequate pretext (ll. 540-71), that he may assign to Juno the culminating act of opening the *belli ferratos postes*. There is furthermore a striking correspondence between Virgil's description of the *Ampsanci valles* (563 ff.), and the spot at which Ennius stages the disappearance of his Spirit of Strife (ll. 260-63). So also the *concilium deorum* which the older poet places at the crucial point in vii is the model of the similar council which opens *Aeneid* x, after the Aristeia of Turnus in ix has brought the fortunes of the Trojans to their lowest ebb.

Other important points of contact between the two poets in their treatment of whole episodes are the following. Virgil's description of the fall

of Troy in *Aeneid* ii, for which Homer was not available, was based on Ennius' account of the fall of Alba before the armies of Tullus Hostilius in *Annals* ii, which is in close accord with Livy's account of this episode in ii. 29. Ennius and Livy go back to the same annalistic source. The sham battle in *Aeneid* v. 114-285 is to be referred to Ennius' story in book ix (ll. 480, 478, 484-86, 481, 479) of the regatta instituted for political purposes by Ennius' hero Scipio in Sicily in 204 B.C. Two scenes in *Aeneid* viii are imitations from *Annals* i: the prayer of Aeneas to the Thybris (l. 72)=the prayer of Aeneas to the Tiber (l. 54), and the meeting of Aeneas and Evander (l. 150)=the meeting of Aeneas and the King of Alba (l. 32). Virgil's battle-scene in *Aeneid* x. 308 ff. is patterned on the description in Ennius represented by ll. 443 ff., 572, 587, 472 f. Finally, the renunciation of her long-continued persecution of the Trojans which Juno makes in her conversation with Jupiter in *Aeneid* xii. 791 ff. is based upon a similar dialogue in *Annals* vii (l. 291), where Juno agrees to cease opposing the Romans, and so motivates the turning of the tide in favor of the latter after the disaster at Cannae.

Such are the main contentions of this very suggestive and stimulating book, which, despite the uncertainties that must attend upon such work, throws new light upon the epic technique of both Ennius and Virgil, and considerably strengthens one of the links in the great epic chain which stretches from Homer to Milton.

ROBERT H. WEBB

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*The Four in Crete.* By GERTRUDE H. BEGGS. New York and Cincinnati: Abingdon Press. Pp. 182. \$1.25 net.

One fault with this book the reviewer wishes to state at once: it is too short. The style is so easy and graceful, the story is so charmingly told, with all its colloquialisms and the breeziness of the author's native Colorado, that one can lay the volume down only when he has finished it. Even then one reads the last page with a sigh of regret, wishing that the story might have gone on and on, like Tennyson's brook, if the author will pardon the reviewer for his hackneyed reference!

"The Four," consist of the Scholar, the Sage, the Coffee Angel, and the Western Woman. The book is divided into five parts, the first of which explains the reasons that led the little party to visit Crete, notwithstanding the many difficulties in the way, and tells about the night voyage to Crete, which was pleasant when compared with the return voyage, and about the arrival at the Hotel Knossos in Candia. From the beginning the Western Woman manifests a disdain for classical learning and archaeology, and this is one of the charms of the book. A deep knowledge of the classics and of archaeology is clearly shown all through the volume, but it is all brought in so simply and naturally that even the Philistine reader may not be aware of the fact that he

is acquiring classical information. The Western Woman cares "not a whit for Plutarch's sources," but she has "read a little Homer." Therefore she is delighted to see the motherly old woman, "a perfectly lovely old Eurykleia," who serves as chambermaid at the Hotel Knossos, hanging her cloak "*on a peg*," for there was "a shiny American clothes-tree in the corner fairly bristling with inviting pegs."

During the hour between their arrival at the hotel and lunch time the ladies elect to stay with "Eurykleia," while the men visit the museum, from which the Scholar comes back talking excitedly about a "ruby-lipped lady" he had seen. Later he proves conclusively that he had learned a great deal in his brief sixty minutes at the museum, but during the lunch he seemed to think only of the "ruby-lipped lady."

The afternoon of this day was devoted to the wonderful ruins at Knossos. Keeping up her pretense of being unscholarly, the Western Woman flatly refused at first to become one of the party. "I don't care a bit for ruins. I live in Denver where we don't have them." The Scholar, however, won her over by the clever argument that "the *ruins* may be old but the *discovery* of them is new." The three-mile journey from Candia to Knossos was made as quickly as conditions allow, in view of the fact that Crete has no street cars or railroads. A comfortable carriage was chosen at this time because the party was sure of having more than enough torture from the Cretan saddles during the following day.

Then follows a brilliant description of the scenery and of the ruins of King Minos' magnificent city-palace. The Western Woman found much use for her camera. She tried to photograph the Sage as he sat on Minos' gypsum throne, "standing where it had stood for over three thousand years," but the Sage would not consent to this "desecration" and sprang from the throne just in time. Only the throne was photographed. Elsewhere, on having her attention called to a terra cotta tub, the Western Woman remarked, "Yes, it's a close copy of my porcelain tub at home, and you expect me to believe that these Minoans used it more than three thousand years ago!"

All the marvels of the palace, the storerooms with their wine jars and oil jars, found *in situ*, the assembly hall and all sorts and conditions of rooms, are described in inimitable language. The talk about the Early, Middle, and Late Minoan periods, and the system of equating Cretan chronology with the dynasties of Egypt, would be far from a rattling of dry bones even for a non-classical person in search of a good book of travel and adventure. This busy afternoon ended with supper in the palace of Minos, at which it is shown how the Coffee Angel won her name. Then the Four returned to the Hotel Knossos at Candia.

At five o'clock the next morning the Four left their downy (?) couches and made hasty preparation for the long and difficult ride southward across the island. The Cretan saddles, though they lack undesirable inhabitants, are at least as uncomfortable as the beds, and the guide led his party at a pretty

rapid pace. This was no fourteen-hour ride, but it might have been easier if so much time had been taken for it. Two o'clock found the Four all settled at Hagii Deka, where they had planned to spend the night. The last party to cross the island had reached this town after dark. In order that time might not be wasted, it was decided to visit Gortyna that afternoon. "Then let's walk," cried the Western Woman, "I've had enough riding for one day!" The suggestion was adopted with alacrity and the mile or two to the ruins were covered as soon as abused muscles allowed. All that has been said above about the character of the description of the ruins at Knossos applies with equal force at this point to that of the statue of the Pythian god, still "standing guard over his sacred buildings," of the famous law code of Gortyna, and of all the rest of the ruins.

Again at five o'clock in the morning the Four arose and made hasty preparations for the conquest of *new* worlds. It was their "plan to stop an hour at the old quarry near Ambelouzos, still considered the labyrinth of the Minotaur by many who are loth to accept Evans' theory in regard to the palace at Knossos." A drunken special guide secured for this occasion caused much difficulty and added considerable excitement, but the visit was made and it is properly described.

The original intention had been to go on to Vori and then return to the palace at Phaestos. However, the fine day was still young, the horses were fresh, and the guide's suggestion that they take in Phaestos en route was accepted. Here is employed the new clever device of having most of the description and of the archaeological information given by the Scholar in the form of a lecture to the other three, comfortably, or uncomfortably, seated in the Theatral Area. The speech is preceded by the Scholar's crying out, in the manner of a professional "barker," "Come one, come all! Seats are free, and the performance about to begin!" While it is full of real scholarship, the lecture is delivered in colloquial language and it has abundant brilliancy to hold the general reader's attention.

At Vori the Four had expected to have a very scanty supper and then to pass a most uncomfortable night, in spite of a plentiful supply of insect-powder, but a *deus ex machina* appeared in the form of a bearded man, who brought an invitation to dinner from his master. This latter person proved to be no other than the famous archaeologist, Dr. Halbherr, who has the agreeable habit of inviting strangers who visit Vori to dine with him, since this town, like many others, is destitute of hotels and restaurants. "It was really a *civilized* dinner," with all the courses that one could desire, including the lamb, which the Four had "ordered" before they knew who their entertainer was to be. The messenger had said that their host would be glad to furnish anything the party wished.

On the following morning the usual early start was made, after a breakfast consisting of Graham crackers only. (The young can stand this sort of life!) At six o'clock that afternoon they reached the Hotel Knossos once more and the story of "the Four in Crete" was done, except for the visit to the

museum the next day. Here it was discovered that the "ruby-lipped lady" is "a painting, less than life size, representing the profile of a girl of rather piquant beauty." Though she has been smiling like that for more than three thousand years, the Scholar would have it that she had been waiting for him all that time! "Humph!" ejaculated the Western Woman with spinsterial venom, "she has had time to smile on thousands of other men in her long career!"

The return voyage to the Piraeus was made in a Greek steamer which was too high and too narrow for her length, and all except the Scholar passed a wretched night, suffering *iactatione maritima!*

The volume is copiously illustrated with excellent photographs taken by the author, and with a beautiful frontispiece and drawings by Louise F. Marshall.

M. N. WETMORE

WILLIAMS COLLEGE

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*Plato's Jugenddialoge und die Entstehungszeit des Phaidros.* By  
HANS V. ARNIM. Leipzig: B. G. Teubner, 1914. Pp. vii+  
224. M. 6.

The present volume is not Professor von Arnim's first study of the chronological sequence of Plato's dialogues. His original approach to the subject, as we are told in the preface, was by the method of statistical examination of linguistic details. The results of these researches appeared, in part, in the *Sitzungsberichte d. Wiener Akademie*, Bd. 169; in part, they are still unpublished. He now continues his investigation by a comparison of the content of groups of dialogues. Whenever the same subject is treated in two or more passages, he seeks to determine which is the original presentation of the point in question, and which presupposes for its comprehension a previous acquaintance with the subject on the part of the public. The argument thus rests on the assumption that the dialogues represent a consistent point of view and were composed with direct reference to each other. They give us, not so much an evolution of the mind of the philosopher, as a systematic presentation of his teachings, point by point. The results, derived from this examination coincide with those already reached by the statistical method. The *Protagoras* is the first of Plato's works. Then follow, in the order named, several dialogues, dealing with the cardinal virtues—*Laches* on ἀνδρεία, the first book of the *Republic* (originally composed as an independent work) on δικαιοσύνη, *Lysis*, in part, on φρόντης, *Charmides* on σωφροσύνη, *Euthyphro* on ὁσιότης. The series ends with *Euthydemus* on φρόντης. Then follow *Meno* and *Gorgias*. In the second part of the book it is maintained that the *Phaedrus*, far from being contemporary with the *Symposium*, is, as the statistical method has indicated, a product of Plato's later age, composed between the *Parmenides* and the *Sophist*. It may be noted, further, that the dialogues are conceived of as

having close relation to the current discussions of Plato's own day and abounding in thrusts at contemporary philosophers.

It is evidently idle to try to pass judgment on such a book without a prolonged and intensive study of the dialogues under discussion. The success in the application of the method may reasonably justify a certain caution in accepting the results. But whatever be the final decision on its main contention, there can be no question of its distinct interest and value to the student of Plato. Its broad range of treatment, its careful analysis of argument, and its brilliant, if sometimes over-subtle, interpretation of particular passages render it a most stimulating and suggestive work.

SHERWOOD O. DICKERMAN

WILLIAMS COLLEGE

*The House-Door on the Ancient Stage.* By W. W. MOONEY. A doctoral dissertation presented at Princeton University. Baltimore: Williams & Wilkins Co., 1914. Pp. 105.

This dissertation is one of a number recently issued dealing with ancient stagecraft, all owing their origin to the new Menander fragments. In chap. i Mr. Mooney proves that there was but one door at the back of the stage in Plautus and Terence and that the terms *ianua*, *fores*, *ostium* are applied to it without distinction. Chap. ii gives the vocabulary of knocking. In chap. iii the author attempts to prove that the actors do not, as is usually supposed, knock before entering through the door at the rear of the stage. To this we must return the verdict of *non liquet*; the cumulative evidence to the contrary is too strong. Chap. iv is a proof that the door opened outward, i.e., toward the stage. In chap. v the author discusses the interesting theory that the action of a play may be gauged by the number of entrances and exits, recognizing the fact that this is but a rough way of measurement. Pp. 66-104 are occupied by tables showing the words used in Greek and Latin plays to mark exits and entrances. An index is added. The value of the thesis is enhanced by the elaborate table of contents.

LOUIS E. LORD

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*Roman Cooks.* By CORNELIA GASKINS HARCUM. A doctoral dissertation presented at the Johns Hopkins University. Baltimore: J. H. Furst Co., 1914. Pp. 85.

This thesis will interest all who are dealing in a minute way with private life. The cook and all his works are thoroughly dealt with—including his nationality, name, characteristics, assistants, cost, and social position. The *macellum* and the *collegia* are also treated. It would, perhaps, be captious to object to the use of commas instead of parenthesis to set off references, and to the citation of such obvious works as the *Thesaurus* in the bibliography, but

an index of references is really a necessary part of such a thesis. I cannot help feeling that sometimes the author takes her subject too seriously (or is it the point of view?). For instance (p. 42), "We may be sure that cooks boasted in later times also especially when we recall" Trimalchio's banquet. It is, however, with a sense of relief that we learn (p. 45) that "the city which hath foundations" contains the only honest cook known to Latin literature. A hasty reading has revealed no references to Cato's *De re rustica*. Certainly this work, if put to the torture, would have yielded information. I have long thought that actual experiments with the recipes given here and in Apicius would yield interesting if not pleasurable results.

LOUIS E. LORD

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*Classical Philology General Index.* Compiled by FRANK EGLESTON ROBBINS. Chicago: The University of Chicago Press, 1915. Pp. 46. \$0.75.

The first ten volumes of *Classical Philology* gather up a great body of material by a large number of authors upon hundreds of topics. As a work of reference these volumes have lacked, till now, a general index which should make the contents in detail immediately available to the student. This Mr. Robbins has now furnished. His Index consists of three lists, arranging the material from three different standpoints: first, a list of the contributing authors, whose names are arranged alphabetically and have associated therewith the titles of their articles; second, a list of words treated technically in the various articles; finally, a list of subjects treated in the ten volumes. This list of subjects contains not alone the titles of articles, but also important subjects treated in the course of these articles.

Mr. Robbins is to be congratulated upon his work, and *Classical Philology* upon this happy rounding out of its first ten volumes.

F. J. M.

*Greek Gods and Heroes.* By ARTHUR FAIRBANKS. Boston: Houghton Mifflin Co., 1915. Pp. 82. Cloth, \$0.60; paper, \$0.30.

Without doubt many additions might be made to the catalogue of useful material given by Miss Woodruff in her article in the December number of the *Journal*, for no one person can have a knowledge of all the things available in this era of preparedness. To one other source of supplies in particular we should like to call attention and this is the Boston Museum of Fine Arts.

The museum has a marvelous collection of art treasures of many sorts, which must prove a great inspiration to all classical teachers and students who live near enough to visit the museum from time to time. For the benefit also of those living farther away, the director of the museum, Dr. Arthur Fairbanks,

has, in conjunction with a committee of teachers, published a book of eighty-two pages on *Greek Gods and Heroes*. This gives a brief account of each of the gods and heroes and will serve to illustrate many a page in Vergil and in other classic authors. Nearly every one of these descriptions is preceded by an appropriate quotation, generally from Vergil or Ovid, and is accompanied by an excellent picture, taken from some work of art possessed by the museum. These illustrations are seventy-three in number, beginning with the charming Cretan snake goddess, about 1600 B.C., and ending with the marble head of Homer.

A cloth-bound edition of the volume is sold by the Houghton Mifflin Company for sixty cents. The museum can also supply paper-bound copies for thirty cents each. In addition to this the museum has about a dozen picture post-cards of some of its chief treasures, which it will furnish at the rate of two for five cents.

M. N. W.

WILLIAMS COLLEGE

*Greek and Roman Portraits*. By DR. ANTON HEKLER. New York: Putnam, 1912. Pp. xlili+335. \$5.00.

It is rather late to be reporting on this admirable volume, but better late than never. Here is something which no school library or college library can afford to be without. The chief part of the book (pp. 1-309) consists of good half-tone pictures of Greek and Roman portrait sculptures, ranging from the fifth century before Christ to the fourth century after Christ. These are drawn from many collections and include many little-known pieces of the highest interest. They make an invaluable addition to our means of vivifying Greek and Roman studies.

The foregoing cordial commendation is intended to apply chiefly to the pictorial portion of this book. As for the general introduction (pp. i-xliii), beginners will be able to make nothing of it. To tell the truth, I cannot make much of it myself. Perhaps the original German—for this is an English edition of a German work—is more intelligible. On the other hand, the concise notes on individual pieces (pp. 313-26) are extremely serviceable to students in search of fuller information.

F. B. TARBELL

UNIVERSITY OF CHICAGO

*Old Calabria*. By NORMAN DOUGLAS. Boston: Houghton Mifflin Co., 1915. Pp. vii+352. \$4.00 net.

This attractive book is embellished with over thirty fine half-tone illustrations. The views are unusual and altogether the best part of the work. The author has evidently lived long in Southern Italy and is familiar with

the people about whom he is writing. He has visited almost every place in Calabria and been disgusted with a vast majority of them. One gets the impression that the book was written on the spot.

The author's only enthusiasm is for folklore. Of the fine bronze doors at St. Angelo he notes only (p. 19) that they "are naively encrusted with representations in enamel of angel-apparitions of many kinds." The reader is led to suppose from various hints that the author has read widely both in the mediaeval Italian and in the local sources, but few references are given in such a way that they can be verified. This is the usual method: "Montorio will tell you all about it . . . you may read in the ponderous tomes of Ughelli" (p. 114). A work of this kind may very well be excused from giving accurate references, but one of two things the reader has the right to expect: either an orderly treatment of the subject or a series of interesting essays. This book is neither, discursive it is. The author treats indiscriminately the Catholic church, dragons, railway stations, English lapdogs, ingratitude, the effects of diet on race stature, the octroi, envy, socialism, and all without illumination. The eucalyptus tree (p. 97) is denounced violently and at length. I have no brief for eucalyptus trees, though there is a cordial made therefrom which maketh glad the heart of man; but who wants a page of vituperation on so harmless a subject? Chap. xv is ostensibly devoted to Byzantinism, but contains more information about bed bugs than about the ostensible subject.

LOUIS E. LORD

OBERLIN COLLEGE

*A Book of Latin Verse.* Collected by H. W. GARROD. Oxford: Clarendon Press, 1915. Pp. 307, 16mo. 3s. 6d.

A short time ago Mr. Garrod, one of the best classical scholars of the Oxford of today, compiled the *Oxford Book of Latin Verse*, of the series of Oxford books of verse from various languages. He now follows this with a smaller volume from the Clarendon Press, excellently equipped in respect to paper, print, and binding, and which may well become the *vade mecum* of many an old or young student of Latin poetry. The selections are 208 in number. In date they range from the third century before to the fifth after Christ, from Naevius to Luxorius and Phocas. Few but whole pieces are admitted, and certainly none of these few could willingly be spared. An Introduction of eighteen pages surveys rapidly but in masterly fashion the course of Latin poetry from its beginnings to the middle of the first millennium of our era, and thirteen pages of brief notes help the reader over some manifest stumbling-blocks. The volume is concluded by a very useful chronological "Table of Roman Poetry," and an index of first lines. It would serve admirably to accompany a course of lectures that treated of the principles and development of poetic art among the Romans. The only erratum noticed by the interested reader who pens this brief notice is on p. 71, where Catullus is said to have written *c. xi* as his last word to Cynthia.

E. T. M.

## Recent Books

Foreign books in this list may be obtained of Lemcke & Buechner, 30-32 West 27th St., New York City; G. E. Stechert & Co., 151-55 West 25th St., New York City; F. C. Stechert Co., 29-35 West 32d St., New York City.

ANDRESEN, G. *P. Cornelius Tacitus*, erklärt v. Karl Nipperdey. 1. Bd. Ab excessu divi Augusti I-VI. verb. Aufl. 8vo, pp. 446. Berlin: Weidmann, 1915. M. 3.20.

EDMONDS, C. D. *Greek History for Schools*. New York: Putnam. Pp. 17+330. \$1.25 net.

FÜGNER, F. *Des C. Jul. Caesar, gallischer Krieg*. Hrsg. v. Prof. Dr. Frz. Fügner. (B. G. Teubners Schülerausgaben griechischer u. lateinischer Schriftsteller.) Text. 9. Aufl. Hrsg. v. Dir. Dr. W. Haynel. Pp. 242. illustrated. Leipzig: B. G. Teubner. M. 1.80, geb. Dasselbe: Hilfsheft zugleich zu Caesars *Bürgerkrieg*. 7. Aufl., besorgt v. Dir. Dr. W. Haynel. Pp. viii+164. M. 1.20, geb.

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